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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION, SOUTH KENSINGTON.

THE FIRST PROOFS

OF THE

UNIVERSAL CATALOGUE

OF

BOOKS ON ART

COMPILED FOR THE USE OF THE NATIONAL ART LIBRARY AND THE SCHOOLS OF ART IN THE UNITED KINGDOM.

By Order of the Lords of the Committee of Council on Education.

Vol. I.—A to K.

LONDON: PUBLISHED BY CHAPMAN AND HALL, 193, PICCADILLY, W.,
AND AT THE OFFICE OF "NOTES AND QUERIES,"
43, WELLINGTON STREET, W.C.
1870.

The Proof Sheets of which this Volume consists are circulated for the purpose of obtaining additional information and corrections.

453

THE GETTY CENTER
LIBRARY

BY THE RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF HER MAJESTY'S MOST HONOURABLE PRIVY COUNCIL ON EDUCATION.

At South Kensington, 25th day of January 1870.

PRESENT:

THE RIGHT HONOURABLE THE EARL DE GREY AND RIPON, K.G. | THE RIGHT HONOURABLE W. E. FORSTER, M.P.

MY LORDS read the following Memorandum, prepared by Mr. Cole, on the Proofs of the Universal Catalogue of Books on Art, which They direct shall be inserted in the first volume of the Catalogue.

MEMORANDUM.

1. On the 5th April 1864 I had the honour to submit the following Memorandum to the Lord President of the Council (the Earl Granville, K.G.) and the Vice-President of the Committee of Council on Education (the Right Hon. H. A. Bruce, M.P.), who were pleased to approve of the proposal.

1. Instead of making the Catalogues for the Art Library and the educational and other scientific divisions of the South Kensington Museum dependent upon the accidental collection of works, I recommend that measures be taken for forming a Catalogue of all those works in the languages of all countries, which ought if possible to be found in the respective divisional libraries.

2. To do this, it would be necessary to search the Catalogues of the British Museum, the Bodleian and other British libraries, as well as the libraries of continental Europe and the United States.

3. The proposed Catalogues would therefore represent certain classes of literature tolerably complete up to a given date.

4. Such Catalogues being once printed, would supersede the necessity for the editions at present constantly recurring.

5. By indicating in the Catalogues the works as they are obtained, the deficiencies of the collection, as well as its possessions, would always be patent.

6. Such Catalogues would be useful in all libraries, and to students in all parts of the world, and would in the end prove more economical and much more useful than the present system.

This recommendation is based on a suggestion of Mr. Dilke's, made in the *Athenæum* before 1851. (Mr. Dilke died in 1864.)

(Signed) HENRY COLE,
General Superintendent.

At a subsequent Board meeting, 12th October 1865, the following minute was passed :—

1. The South Kensington Museum has been furnished with an Art Library which is always on the increase, and for this Library, as far as it has been practicable, every important work has been collected, bearing on the history, literature, and illustration of Fine Art, and Art applied to industry.

2. Several editions of the Catalogue of the Library have been printed and published from time to time ; but these, from the daily increase of the Library, have become imperfect almost as soon as they have been issued.

3. With the object of providing against an imperfection of continual recurrence such as the foregoing, and for other considerations, my Lords have ordered the compilation of a Catalogue on a basis altogether new.

4. It is proposed that the New Catalogue shall include not only the books in the Library, but all books printed and published, at the date of the issue of the Catalogue, that could be required to make the Library perfect ; that is, to compile a universal record of printed Art books which are known to exist up to that period, wherever they may happen to be at the time.

5. It is obvious that immediate perfection cannot be expected in such a work, and that many deficiencies, errors, and imperfections must constantly be met with. It is therefore proposed, by means of occasional supplements, to rectify them and to add notices of any books not brought to light at the time of issue, as well as of such further publications as continue to appear.

6. By reference to the proposed Catalogue, any reader in the Art Library of the Museum would thus find a clue, not only to the works he was looking for in the actual collections of the Library, but to other works bearing on his course of studies which had not as yet been obtained, but which had been ascertained to form part of other libraries, whether public or not, either in our own or in any foreign country. All rare books would have a reference given to the libraries in which they are to be found. By this means also the deficiencies of the Art Library would be demonstrated, and provision made for its ultimate completion.

7. Such a Catalogue, it is thought, would prove a valuable acquisition to Art literature throughout the world, and would have such an international interest as to justify Her Majesty's Government in inviting the co-operation of other Governments towards its accomplishment.

8. The nature, however, of such an undertaking entails difficulties partly inherent, as having reference to the proper limits of the special subject-matter of the Catalogue itself, and partly from the scattered position of libraries and collections, many of them unfurnished with any trustworthy and attainable account, either printed or manuscript, of their own contents, from which the Catalogue, so far as it refers to books not in the South Kensington Library, must of necessity be compiled.

2. Accordingly the materials for the titles of the books have been obtained, with the uniformly courteous assistance of the Librarians, from the Catalogues of the Libraries of the British Museum, the Bodleian Library Oxford, Trinity College Dublin, Royal Society London, London Institution, Royal Institute of British Architects, London Library, the Athenæum, Soane Museum, the Cicognara Collection, and numerous Foreign Libraries, together with those in the National Art Library at the South Kensington Museum. These materials have been enriched by notices which have been furnished from time to time, and received from the commencement of the Catalogue to the close of 1869, from upwards of 400 correspondents (see note, page vi.) in different parts of the world. The following

return will show the various languages in which titles of books have been received towards the completion of the Catalogue :—

Danish	7
Dutch	96
English	2,575
French	7,935
German	1,348
Italian	1,786
Japanese	2
Latin	721
Polish	179
Spanish	60
Swedish	85
Total	14,794

3. Instead of waiting for years before printing the titles in course of being collected, it was decided to publish portions of the Catalogue in "Notes and Queries," as *proofs*. This work must therefore only be judged as one subject to future revision, condensation, and additions. There is no doubt that a mass of information has been obtained through this mode of publication which would have been impossible except by some such process.

4. After preparation of the rough titles so collected they have been revised by Mr. John Hungerford Pollen, M.A., late Fellow of Merton College, Oxford, who was appointed the editor of the Catalogue. It is right to mention that in the official preparation of the work assistance has been given by Mr. Philip Cunliffe Owen, an assistant director of the Museum, by Dr. Appell, an Assistant Keeper, and by the following provisional assistants, Mr. H. Vernon, Mr. A. Masson, Mr. Kesson, and Mr. Macaulife.

5. It is estimated that these proofs will furnish about sixty-seven thousand notices of printed works relating to Art interpreted in a wide sense, but many additional titles of works printed before 1870 will be hereafter obtained. The collection of them will be a work of considerable time. In the preparation of the first proofs it was necessary to adopt the usual principle of arranging the titles under the authors' names, as far as possible. It is intended to complete the Catalogue by sub-classifications, 1st under subjects, 2nd according to chronology, 3rd according to the country where the work was printed; and I recommend that this be proceeded with through the ordinary staff of the Art Library.

6. I am happy to be able to report that the cost of this work will be within the original estimate.* Its use, I feel confident, will be great in the Schools of Art in the United Kingdom and all other similar institutions, as well as to students of Art in all countries.

HENRY COLE,
Director of the South Kensington Museum.

22nd January 1870.

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* See Parliamentary Paper, "Universal Art Catalogue," ordered to be printed, 13th June 1867.

NOTE.

Alphabetical List of Correspondents and Contributors to the Universal Catalogue of Books on Art.

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Vincent, J. A. C., 136, Southampton Row, W.C.
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Vivian, C. Ennis, 41, Eccleston Square, S.W.
Vosmaer, C., Deputy Recorder of the High Court of Justice, The Hague, Holland.

Warne, C., 45, Brunswick Road, Brighton.
Warwick, J., 3, Holland Park, Notting Hill, W.
Watkinson, H., "Lincoln Free Press," Spalding.
Watts, T., British Museum, W.C.
Watson, T. J., Art Union of London.
Walesby, T., 19A, Golden Square, W.
Way, Albert, Wonham Manor, Reigate.
Weale, W. H. J., Bruges.
Weld, C. R., Literary Institution, Bath.
Western, Colonel, 12, Park Square, Regent's Park, N.W.
Westwood, Prof. J. O., Oxford.
Wilde, G. J. de, Northampton.
Wilkins, W. W., Hampshire Grove.
Wilkinson, Sir J. Gardner, Brynfield House, Gower, Swansea.
Williams, Rev. G., King's College, Cambridge.
Williams, T., Newport, Monmouthshire.
Wilson, C. Heath, 29, St. Vincent's Place, Glasgow.
Wilson, W., "Yorkshireman's News" Office, Market Weighton.
Wilson, A., 90, High Street, Paisley.
Witte, Baron J. de, Paris.
Woltmann, Dr. A., Polytechnical School, Carlsruhe.
Woodward, B. B., Windsor Castle.
Woolfe, H. D., 109, Leadenhall Street, E.C.
Wornum, R. N., National Gallery, W.C.
Wride, J., Manchester.
Wright, W. A., Trinity College, Cambridge.
Wright, F., 144, High Street, Colchester.
Wuncke, —, Musée Royale, Bruxelles.
Wussin, J., University Library, Vienna.
Wyatt, Sir M. Digby, F.S.A., 37, Tavistock Place, W.C.
Wynne, Rev. J. H., Edinburgh.

Yapp, G. W., Paris.

UNIVERSAL CATALOGUE OF BOOKS ON ART.

The Universal Catalogue of Books on Art contains titles of books on Painting, Sculpture, Architecture; on Mosaics, Enamels; hand-wrought utensils in all materials which show a decorative intention; on tombs, monuments bearing sculpture, and on decoration of all kinds. Books on Music are not included.

Books on Archæology, as illustrating the ideas that underlie so many decorative forms and artistic compositions of different periods, and Books on Coins, often the sole authority for portraiture, and even illustrative of architectural monuments, are included. To these have been added books on Anatomy, composed for the use of artists, and works on Natural History full and exact enough to be of use to, or likely from their character to interest Art Students.

The mass of Art Literature consists of treatises, lectures, and essays on Art treated theoretically; of biographies and notices of artists; accounts and descriptions of monuments; and of remarks and criticisms showing the merits and defects of paintings, sculptures, utensils, buildings, or the like, and discussing the qualities and methods of various masters.

Thus the theory, history, and criticism, and instruction in the practice of Art form the subject-matter of Art Literature, and the catalogue includes *books in which this matter is to be found.* Much of such matter is in the form of monographs, scattered papers, or notices, published in the printed Transactions or Journals of Artistic, Antiquarian, Scientific, or Literary Societies, and even Popular Newspapers. These are sometimes valuable in the inverse ratio of their length and publicity; sometimes the number and consent of independent contributions throw light from their multiform character on disputed questions. Such contributions to the cause of Art, whether large and elaborate, or short and casual, have been catalogued as far as they could be verified, and references have been given where required.

To these have been added Voyages and Travels, or other books containing plates of monuments and costume, either as the only records, or as independent records, of much that interests the Art Student.

Care has been taken to collect the titles of works on localities of special interest, or illustrating special monuments, costumes, etc.; and to notice copies which have been enlarged and supplemented by collectors with plates not forming part of the original series, when known to be in public libraries.

It has not been found easy to draw limits to the representation of the Art that has been used to illustrate Literature. The illustrated editions of the classic poets and favourite writers of ancient and modern literature, such as Æsop, Boccaccio, Ovid, etc., will, it is hoped, be found to represent fairly a succession of the best Art of this kind in all countries, from the time of the invention of block printing to the present day.

It has not been possible, hitherto, to verify the existence of illustrations in *all* the books understood to have them, or to examine their quality.

(Signed) JOHN HUNGERFORD POLLEN,
Editor.

2nd February 1870.

UNIVERSAL CATALOGUE OF BOOKS ON ART:

COMPREHENDING

PAINTING, SCULPTURE, ARCHITECTURE, DECORATION, COINS, ANTIQUITIES, &c.

INTRODUCTION.

THE IMPORTANCE of a Catalogue to a Library of any extent cannot well be overstated. A Dictionary is not more necessary to a language; and while languages are living traditions, and may be orally acquired by the educated and the ignorant, the contents of libraries, if large in extent, are but partially mastered by the studies of a lifetime.

Living Librarians of competent learning would be, without doubt, the best guides to large repositories of books. If such directors could be always on the spot, and at everybody's command, they would infinitely surpass the written information of a book. But the vastness of the intellectual legacy, bequeathed by the ages as they pass, the shortness of life, and the restless activity of human curiosity and research, defy the possibility of satisfaction from such a source as this.

One instrument alone can supply, not indeed all that is wanted—for we should ask to have all the paths of human knowledge laid out with science and method—but all that is possible, and that instrument is a well-arranged Catalogue. With such a work in our hands, we know at once whether a book we want is in a Library. This is the great point to ascertain, and it is the one kind of help which Libraries can afford to enquirers; not to save readers the labour of study, but to give access with the least trouble and delay, to the books that they contain.

In speaking of Catalogues, this essential point must be kept in view. The arrangement and object of such works have been often discussed, and the method of composing particular Catalogues has been eagerly, if not acrimoniously, attacked and defended. Very different objects are sometimes considered as primary for Book-Catalogues, and disappointment is felt if these are not attained. Thus the division of a General Library into classes of books under different heads is often looked for, as well as the history and peculiarities of each book. The

last is the proper province of Bibliography; and the former is, on a large scale, difficult, because the literary public will never be agreed as to the method of classification, the number of classes, or the limitations of each. The attempt to divide the books in the British Museum after this method would hide under one class books which many readers would look for under another. Time would thus be lost by students, while the re-arrangement of the classes would be an endless labour. On a limited scale such Catalogues have been composed. The admirable Catalogue of Lord Spencer's Library, by Dibdin, may be quoted as a specimen. Such works on special kinds of books, or on books of particular dates or periods, will remain literary acquisitions of great value. But they are possible only on a narrow field. In a large Public Library they would oftener perplex than guide the student, and, for general use, prove costly failures.

The one simple and sufficient object, therefore, of a Catalogue of Books is to give, in the smallest space, a faithful description or title of each book, accurately copied from its title-page; the full name or names of the writer; the account, in its own words and spelling, that the book gives of itself, even should the writer's name be omitted. And as Public Libraries are institutions for reference, not for education, and presuppose students looking for special books or authors, no scheme has been devised so simple or so easy as an alphabetical arrangement of books under the authors' names or assumed names, or the catch-word by which an anonymous book is known.

Most Public Libraries in Europe have adopted this arrangement more or less methodically; and our own British Museum, not without full examination and discussion, and patient hearing of every learned dissident, has done the same, and its method and regulations have been adopted by the Smithsonian Institution in New York. The British Museum Library, as the reader well knows, is the largest and most complete in the kingdom, though numbers of works remain still to be acquired for it. Costly bequests, such as the collection of King George III., the Grenville and other collections, embracing books that were the Royal property of King Henry VII. and his successors, having been made to the Museum, its numbers are to some extent swelled by duplicate copies, and much has had to be done to fill up gaps and deficiencies so as to represent all branches of literature evenly. But for many years this work has been carried on with care and intelligence. Perhaps few national collections, at the present time, though larger in number of volumes, would prove more generally complete.

The great collections in our national seats of learning, Oxford, Cambridge and Dublin, may be expected to be more specially devoted to ancient learning, theology, and mathematics. Other institutions of great public utility have Libraries, more or less special in range, open to general students, with various degrees of restriction. Of all it may be said that, without a Catalogue well kept up as fresh books are acquired, they would become sources of incessant disappointment, instead of help and consolation to the student.

At a more recent date, a National Library of Art Books has been placed in the South Kensington Museum. The class of books of which it is composed is, of course, special and limited, but within this particular range every care has been taken to make it as complete as possible. Of this Library the general public has the fullest use: but its first object is the education of students in the National Schools of Art. As far as can be done without impairing the useful-

ness of the collection as a Library of Reference, the books are allowed to circulate to the Schools.

If a Catalogue is so necessary to a Collector's Library, and to a Public Institution, how much more to persons who can come but seldom to London and have the privilege of sending for books to their respective Schools, and must be able to know what they can send for.

And here we come to another step in the progress of Catalogues—that of printing and publication. If the necessity of resorting to the Catalogue when using a Public Library is acknowledged, the advantage of possessing a printed copy of the Catalogue will be obvious; the reader would know beforehand whether or not the books required were really to be found in the collection.

A Printed Catalogue has been very peremptorily demanded of the British Museum. One was produced in 1813, and another, carried to the end of the letter A, some years later. It was left off for the very simple reason, that it could never be kept exact. Books are daily added to the Library, having their places all down the range of each letter, and consequently, requiring the incessant rectification of the alphabetical order. The Bodleian Library at Oxford has published a Catalogue, and continued it with supplements. These are, in other words, a series of separate Catalogues, and each is always more or less incomplete. There is but one way of meeting such a difficulty. It is by making the Catalogue complete, and gradually bringing the Library up to the range of the Catalogue. By this means all the books on a given subject up to the date of publication would be included in the Catalogue. The works in the particular Library would be noted, and references to accessible Libraries given, as far as possible, for other books. Librarians might use it for all similar collections, noting their own possessions in the margin. Were such a Catalogue made for Literature generally, it would form a *common standard for the world of letters* throughout the globe. It would simplify literary research, and destroy many barriers that now impede or neutralize the efforts of students and writers all the world over.

In days of International Exhibitions and Competition, when such enormous resources are spent on great meetings doomed to immediate and perpetual separation, it may be worth considering whether a common and enduring benefit would not result from the united action, in this direction, of different countries at a cost very trifling, when compared with the expenditure found necessary for our vast international gatherings.

Be this, however, as it may, the Lords of Committee of Council on Education have determined to supply, as far as possible, the schools and students under their direction with such a Catalogue. The circulation of books from the National Art Library makes the printing of the Catalogue doubly necessary, and the interest felt and expressed, not only by men well versed in Art-literature in our own country, but by distinguished professors, collectors, and amateurs of all ranks all over the Continent, in the prosecution of such an undertaking, shows how popular it promises to be.

Portions of letter A, already printed and published through the columns of the *Times*, have been submitted to European representatives assembled at Paris; and the approval of the project, both by official judges and by the Presidents and Directors of the great Art Institutions of Europe, has been universal.

As has been already announced, the publication of the proof-sheets of this Catalogue, complete to 1867, is to be carried on in the 'Notes and Queries.' The sheet will be arranged so that the whole may be bound in one volume. To obtain additions and corrections from the public is the special object of the circulation of these proof-sheets in their necessarily imperfect state. The work cannot be made complete without external aid.

With this general introduction of the subject, the work will be submitted by the Department to the public, of whom it asks nothing so much as assistance in completing the Catalogue.

As to the special scope and limits of the work itself, which is devoted to the one subject of Art books, these will form the subject of a future notice. The great importance of a Catalogue, and the universal character of the one about to be laid before the public, are the two first considerations for the reader in perusing the dry and, apparently, uninviting columns of such a production.

J. H. POLLEN,
EDITOR.

January 1, 1868.

CATALOGUE.

S.K. .....South Kensington.
B.M. .....British Museum.
Bodl. .....Bodleian.
T.C.D.....Trinity Coll., Dublin.
Roy. Soc. ..Royal Society, London.

Lond. Inst. .London Institution.
B. Arch.....R. Institute of Brit. Architects.
Lond. Libr. London Library.
Athen. .....Athenæum.

Cicogn. ....Count Cicognara's Collection.
Names of Capitals; State Libraries in each. A.—Accademia; B.A.—Beaux Arts.

meaning that the volumes can be found in the Libraries of the Institution named.

A

A. (F. F.).—Ueber Landschaftsmalerei. Ein Handbuch für Dilettanten und Anfänger in dieser Kunst. Von F. F. A. 8vo. Wien, 1842.

A. (H.).—Illuminated Capitals in the Style of the Middle Ages. (By H. A.) 8vo. London (1859). B.M.

A. (H. W.).—Prints for Cottage Walls. A Paper read by request at the Book Hawkers' Union, in Oxford (by H .W. A., *i. e.* Henry Wentworth Acland). 14 pp. 8vo. Oxford and London, 1862. B.M.

A. (J. Y.).—Tales of other Days, with illustrations.....1830. See CRUIKSHANK (George).

A. (M.).—A History of Ford Abbey, Dorsetshire, late in the County of Devon. 1 plate. 8vo. London, 1846. B.M.

A. (M. B. A.).—Histoire de la Peinture en Italie. Par M. B. A. A. (*i. e.* L. A. C. Bombet). 2 vols. 8vo. Paris, 1817. B.M.

A * * * * (X.).—Des Avantages de l'Esprit d'Observation dans les Sciences et les Arts, avec quelques remarques relatives à la physionomie. (By X. A * * * *.) 8vo. Paris, 1809. B.M.

AA (CORNELIS VAN DER).—Atlas van de Zeehavens der Bataafsche Republiek, die van Batavia en Onrust, mitsgaders de Afbeeldingen van de haringvischerij en de walvischvangst. In kunstplaaten naar het leven afgebeeld door D. de Jong en M. Sallieth, en beschreven door C. van der A. 31 plates. Fol. Amsterdam, 1805. B.M.

AA (PIETER VAN DER).—Principum et illustrium quorundam virorum qui in Europa alibique terrarum celebres fuerunt veræ Imagines. (Edited by P. van der Aa.) 97 plates. Fol. Lugduni Batavorum (1710?). B.M.

AA (P. VAN DER).—Fundatoris, Curatorum et Professorum celeberrimorum, aliorumque Illustrium Virorum, quorum gratia, favore, cura, doctrinaque Academia Lugduno-Batava incepit, auctaque et ornata est, Effigies, necnon urbis, Academiæ ejusque horti, templorum notabiliorumque publicorum ædificiorum prospectus. (Edited by P. van der Aa.) 150 plates. Fol. (1720?) B.M.

AA (P. VAN DER).—Effigies Virorum ac Fœminarum illustrium, quibus in Græcis aut Latinis Monumentis, aliqua pars datur;.....ex antiquis Marmoribus Numismatibus Gemmisque expressæ. 9 parts. Fol. Lugduni Batavorum (1724?). A collection of 300 plates, first published with Gronovius' Thesaurus, and now republished by P. van der Aa. B.M.

AA (P. VAN DER).—La Galerie agréable du Monde, où l'on voit en un grand nombre de cartes très exactes, et de belles tailles-douces, les principaux empires, royaumes, républiques, provinces, villes, etc., dans les quatre parties de l'univers; divisée en LXVI tomes. Les estampes ayant été dessinées sur les lieux, et gravées par Luyken, Mulder, Goerée, Baptist, Stopendaal. Le tout mis en ordre et exécuté par P. van der Aa. About 2,400 plates. Fol. Leide (1730?). B.M.

AA (P. VAN DER).—Icones arborum, fruticum et herbarum exoticarum.....ut et animalium peregrinorum rarissimorum, tam volatilium quam quadrupedum ac aquatilium, in extremis oris ac desertis Indiarum et aliis locis repertorum. 2 leaves, and 80 plates. Oblong 4to. Lugduni Batavorum, n.d. B.M.

ABATI (NICCOLÒ DELL'). See ABBATE.

ABATI, OLIVIERI-GIORDANI (ANNIBALE DEGLI).—Marmora Pisaurensia notis illustrata. Plates. Fol. Pisauri, 1738. B.M.

ABATI, O.-G. (A. DEGLI).—Della Fondazione di Pesaro, Dissertazione; si aggiunge una Lettera del medesimo a Barthelemy sopra le Medaglie Greche di Pesaro, le più antiche Romane, ed altre d'Italia. 56 pp. Plates. 4to. Pesaro, 1757. B.M.

ABATI, O.-G. (A. DEGLI).—Esame del Bronzo Lerpiriano pubblicato dallo Spon. 50 pp., and a vignette. 4to. Pesaro, 1771. B.M.

ABATI, O.-G. (A. DEGLI).—Della Zecca di Pesaro e delle Monete Pesaresi dei secoli bassi. 64 pp., 4 plates, and a vignette. 4to. Bologna, 1773. B.M.

All Communications relating to this Catalogue to be addressed to the Editor, South Kensington Museum, W.

ABATI, O.-G. (A. DEGLI).—Memorie della Chiesa di S. Maria di Monte Granaro fuor delle mura della Città di Pesaro. 40 pp., and a plate. 4to. Pesaro, 1777. B.M.

ABATI, O.-G. (A. DEGLI).—Memorie per la storia della Chiesa Pesarese nel secolo XIII. 1 plate, and vignettes. 4to. Pesaro, 1779. B.M.

ABATI, O.-G. (A. DEGLI).—Delle Figline Pesaresi e di un larario puerile trovato in Pesaro. 22 pp., and 4 plates. 4to. Pesaro, 1780. B.M.

ABATI, O.-G. (A. DEGLI).—Lettera sopra un Medaglione, non ancor osservato, di Costanzo Sforza, Signore di Pesaro. 10 pp., and a plate. 4to. Pesaro, 1781. B.M.

ABATI, O.-G. (A. DEGLI).—Di alcune Antichità Cristiane conservate in Pesaro, nel Museo Olivieri. 37 pp., and 10 plates. 4to. Pesaro. 1781. B.M.

ABATI, O.-G. (A. DEGLI).—Di alcune altre Antichità Cristiane conservate in Pesaro, nel Museo Olivieri. 7 pp., and 3 illustrations. 4to. Pesaro, 1784. B.M.

ABBATE (NICCOLÒ DELL').—Niccolò dell' Abbate. Étude par Frédéric Reiset. Facsimile of a drawing by N. dell' A., engraved by Léon Gaucherel, 2 other plates, and frontispiece. 8vo. Paris, 1859.

ABBATE (N. DELL').—Les Travaux d'Ulysse, desseignez par le Sieur de Sainct Martin, de la façon qu'ils se voyent dans la maison Royalle de Fontaine-bleau. Peints par le Sieur Nicolas, et gravez en cuivre par Theodore van Thulden. Avec le sujet et l'explication morale de châque figure. 58 plates, and 5 leaves without pagination. Oblong 4to. Paris, 1640. S.K.

A former edition. Paris, 1633.

ABBATE (N. DELL').—L' Eneide di Virgilio, dipinta in Scandiano dal celebre pittore N. A., dis. dal Giuseppe Guizzardi, inc. dal Antonio Gajani. 18 plates, engraved in outline, and portrait of N. dell' A. Text by G. Venturini. Imper. fol. Modena, 1821. S.K.

ABBATE (N. DELL').—Fregio delle Sale del già Palazzo Leoni, ora Marchesini, dipinto dal celebre N. dell' A., posto in litografia da Achille Frulli. 38 lithogr. plates, and portrait of N. dell' A. Fol. Bologna, 1847–52.

ABBATE (N. DELL'). See ZANOTTI (Giampietro). Le Pitture di Pellegrino Tibaldi e di N. A. esistenti nell' Instituto di Bologna.....Plates..... 1756.

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ABBATE (VINCENZO DE, Count).—Pinacoteca o sia descrizione storica e critica della Galleria di Quadri del Conte V. de A. Small 4to. Alba, n. d. S.K.

ABBATT (RICHARD).—The Principles and Practice of Linear Perspective, divested of all difficulty. 8vo. London, 1853. B.M.

ABBOT (HENRY).—The Antiquities of Rome, comprising 24 select views of its principal Ruins, and panoramic delineation of the new City, from the designs taken on the spot, in 1818 (by H. Abbot). Fol. London, 1820.

A B C–Buch für kleine und grosse Kinder, gezeichnet von Dresdner Künstlern (Ludw. Richter, E. Peschel, E. Rietschel, E. Oehme, O. Wagner, A. Ehrhardt, E. Bendemann, J. Hübner, R. Reinick, T. von Oer) und in Holz geschnitten von Bürkner, Flegel, &c. Mit Erzählungen und Liedern von R. Reinick, und Singweisen von F. Hiller. 27 woodcuts. 8vo. Leipzig, 1845. 3rd edition. Leipzig (1864).

ABCONTRAFACTUR, warhafftige, und Bildnis aller Grosshertzogen, Chur- und Fürsten, welche von 842 bis auff 1586 das Land Sachssen..... regiret haben. 35 woodcut portraits of the Grand-dukes, &c. of Saxony. 4to. Dresden, 1586. The author of the text is J. Agricola. On vellum, with beautiful illuminated woodcuts, in the Dresden Library.

ABECEDARIO, L', Pittorico. See ORLANDI (Pellegrini Antonio).

ABECEDARIO de P. J. Mariette...1851–60. See MARIETTE (Pierre-Jean).

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ABEKEN (HERMANN).—Das Aegyptische Museum in Berlin. Ein Vortrag. 8vo. Berlin, 1856. B.M.

ABEKEN (WILHELM).—Gli antichi Tempj di Gabii ed Aricia dichiarati dal Dott. Guglielmo A. 14 pp., and 1 plate. 8vo. Roma, 1840. B.M.

Extract from the Annali dell' Instituto di Corrispondenza Archeologica, vol. xii.

ABEKEN (W.).—Mittelitalien vor den Zeiten römischer Herrschaft; nach seinen Denkmalen dargestellt. 11 plates. 8vo. Stuttgart und Tübingen, 1843. B.M.

ABEL (JOHN).—Memorials of Queen Eleanor, illustrated by Photography. With a short account of their history and present condition. Edited by J. A. 8 photographs, and 15 pp. Fol. London, 1864. S.K.

ABELA (GIOVANNI FRANCESCO).—Malta illustrata. Della Descrittione di Malta, Isola nel Mare Siciliano, con le sue Antichità, ed altre notitie Libri Quattro. Illustrations in the text, besides a frontispiece and plans. Fol. Malta, 1647. B.M.

Descriptio Melitæ atque adjacentium insularum. Latin translation of Abela's work, by Joa. Ant. Seinerus, in vol. xv. of Grævius' and Burmann's Thesaurus Antiquitatum et Historiarum Italiæ, &c. Fol. Lugduni Batavorum. B.M.

Malta Illustrata.....corretta, accresciuta, e continovata dal Conte Giovannantonio Ciantar. 2 vols. 21 plates, besides 2 frontispieces, a map, and portrait of the Grand Master Pinto. Fol. Malta, 1772–80. B.M.

ABEL DE PUJOL.—Explication des Peintures à fresque exécutées par A. de P. dans la Chapelle de S. Roch, à S. Sulpice, précédée d'une courte notice sur ce genre de peinture. 17 pp., and 4 plates. 8vo. Paris, 1822.

ABERDEEN (GEORGE, Earl of).—An Inquiry into the Principles of Beauty in Grecian Architecture, with an historical view of the rise and progress of the art in Greece. 8vo. London, 1822. S.K.

ABERLI (JOHANNES).—Leben des Joh. Aberli von Winterthur, Medailleur, Stein- und Stempelschneider. Neujahrsblatt der Künstler-Gesellschaft in Zürich für 1853. Fol. Zürich, 1853.

ABOUT (EDMOND).—Voyage à travers l'Exposition des Beaux-Arts (Peinture et Sculpture). 8vo. Paris, 1855. S.K.

ABOUT (E.).—Nos Artistes au Salon de 1857. 8vo. Paris, 1858. S.K.

ABOUT (E.).—Salon de 1864. 8vo. Paris, 1864. S.K.

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ABRAHAMS (NICOLAI CHRISTIAN LEVIN).—Description des Manuscrits français du Moyen-âge de la Bibliothèque Royale de Copenhague, précédée d'une notice historique sur cette bibliothèque. 3 plates. 4to. Copenhague, 1844. B.M.

ABRAMOVITCH (D.).—Opisanie drewnostii Srbski y swetoi gori. (Description of the Servian Antiquities in the Convents of Mount Athos.) 13 lithogr. plates. 4to. Belgrad, 1847.

ABRÉGÉ de la Vie des plus fameux Peintres.....Par M * * *. See ARGENVILLE (A. J. Desallier d').

ABRÉGÉ de la Vie des Peintres, dont les tableaux composent la Galerie de Dresde.....(By J. A. Lehninger). 1782. See GALLERIES—Dresden Gallery.

ABRIANI (GIOVANNI DE).—Dodici de' migliori Ornati che si trovano sparsi nella R. Città di Venezia. Plates. Oblong fol. A. B. A., Milan.

ABRICHT (JOHANN), Pseud. (i. e. Jonathan Birch).—Divine Emblems. Embellished with etchings on copper, after the fashion of Master Francis Quarles. Designed and written by J. A. 13 plates. 8vo. London, 1838. B.M.

ACADEMIES. See SOCIETIES.

ACART.—Aquarelle gouache, peinture orientale, procédé de M. Acart. 36 pp., and 1 plate. 8vo. Paris. n.d.

ACERBI (GIUSEPPE, DE CASTELGOFFREDO).—Quadro della Letteratura e delle Arti d'Italia nell' anno 1820; premesso in forma di proemio nel vol. xxi. della Biblioteca Italiana. 8vo. Milano, 1821. B.M.

ACCOLTI (PIETRO).—Lo inganno degli occhi, prospettiva pratica; trattato in acconcio della Pittura. Woodcuts. Fol. Firenze, 1625. Bodl.

ACHILLES.—Cenni su di un vaso fittile Greco-Agrigentino rappresentante Achille, vincitore di Ettore..... 1828. See POLITI (R.).

ACKERMANN (GUSTAV ADOLPH).—Ordensbuch sämmtlicher in Europa blühender und erloschener Orden und Ehrenzeichen. 44 lithogr. plates. 8vo. Annaberg, 1855. B.M.

ACKERMANN (RUDOLPH, Publisher).—The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics. Coloured plates of English Costumes of the period, designs for furniture ,&c. ..... 1809–28. See PERIODICAL PUBLICATIONS.

ACKERMANN (R.).—Selection of Ornaments for the use of Sculptors, Painters, Carvers, Modellers, Chasers, Embossers, &c. 3 vols. 120 plates. Fol. London, 1817–19.

ACKERMANN (R.).—Microcosm of London; or, London in Miniature. 3 vols. 104 coloured plates; the Architecture by A. Pugin, the Manners and Customs by Th. Rowlandson. 4to. London (1811). S.K.

ACKERMANN (R.).—The History of the Abbey Church of St. Peter's, Westminster, its Antiquities and Monuments. 2 vols. 70 coloured plates. 4to. London, 1812. S.K.

The text by William Coombe, author of Dr. Syntax's Tours.

ACKERMANN (R.).—A History of the University of Oxford, its Colleges, Halls, and Public Buildings. 2 vols. 81 coloured plates. 4to. London, 1814. S.K.

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ACLAND (Hugh Dyke).—Illustrations of the Vaudois, in a series of Views, engraved by E. Finden, from drawings by H. D. A. Accompanied with descriptions (by him). 4to. London, 1831. B.M.

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ACTON (William).—A new Journal of Italy, containing what is most remarkable of the Antiquities of Rome, Savoy, and Naples. 12mo. London, 1691. B.M.

ACUÑA (Hernando de).—El Cavallero determinado, traduzido de lengua francesca. 20 woodcuts. 1553, &c. See La Marche (Olivier de).

ADALBERT (Prince of Prussia).—Aus meinem Tagebuche, 1842–43. (Travels of the Prince A. in Brazil, &c. Privately printed.) 4to. With atlas of 45 plates, partly coloured, in fol. Berlin, 1847. Akad. der Künste, Berlin.

ADAM (Albrecht).—Voyage pittoresque et militaire de Willenberg en Prusse jusqu'à Moscou, fait en 1812, pris sur le terrain, et lithographié par A. A. 101 plates. Fol. Munic, 1827–33. B.M.
The artist belonged to the suite of Prince Eugène Beauharnais during the Russian campaign.

ADAM (A.).—Studien von Pferden verschiedener Raçe und Abkunft, nach der Natur gezeichnet von A. A. und lithographirt von dessen Sohne (J. Adam). 2 parts. 8 lithogr. plates. Oblong fol. Stuttgart, 1841. S.K.

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The same work, with another title: Collection de Sculptures Antiques, Grecques et Romaines, trouvées à Rome, dans les Ruines du Palais de Néron et Marius. Paris, 1755. Cicogn.

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German edition. — Allgemeine Zeichenschule. Thier-Zeichnen, von V. A. 4to. Carlsruhe, 1848, &c.

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Also, Fol. Lyon sur le rosne (par maistre Mathis husz), 1486. Woodcuts.

ÆSOP.—Les subtilles fables de Esope. Avec celles de aviē. de alfonce. et de poge florentin. (translate de latin en francois par reverend.....docteur en theologie frere julien [Macho] des augustins de lyon). 107 woodcuts, besides the figure of Æsop on the verso of the title-page. 4to. Pierre Mareschal et Bernabe Chaussard. (Lyon, 1499?)

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A former edition. 8vo. Paris (Janot), 1542. Woodcuts.

ÆSOP.—Les Fables d'Esope, mises en rimes françoises, avec la vie d'Esope, par Ant. du Moulin. Woodcuts. 16mo. Lyon (Jean de Tournes), 1549.

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AMATI (C.).—Memoria sullo stato dell' Architettura Civile nel Medio Evo. Estratto dalle notizie lette dal Cons. De Wiebeking all' Istituto R. di Francia. Traduzione libera con aggiunte. 8vo. Milano, 1825. A.B.A., Milan.

AMATI (C.).—Succinte Memorie intorno le sedici antiche colonne presso S. Lorenzo esposte nella circostanza della ricostruzione e riordinamento del corso di Porta Ticinese. Plates. 4to. Milano, 1831. B. Arch.

AMATI (C.).—Succinta Descrizione della Corsia de' Servi in Milano, e del progettato Tempio di San Carlo Borromeo, preceduto dalla piazza. Plates. 4to. Milano, 1834. B. Arch.

AMATI (C.).—Regole del Chiaroscuro in Architettura. 13 plates. Fol. Milano, 1802. Cicogn. 2nd edition, corrected and enlarged. Fol. Milano, 1840. A.B.A., Milan.

AMATI (C.).—Necrologia onori funebri e monumento pel Cav. Carlo Amati, Professore di Architettura. 8vo. Milano, 1852. A.B.A., Milan.

AMATI (C.).—Gli ordini di Architettura del Barozzi da Vignola.....1805. See VIGNOLA.

AMATI (GIROLAMO).—Osservazioni sopra un' antica statuetta di bronzo posseduta dal Signor P. Giorgi di Mondavio. 8vo. Roma (1822). B.M.

AMATI (G.).—Intorno ad alcuni Vasi Etruschi o Italogreci recentemente scoperti osservazioni. 8vo. Roma, 1829.

AMATI (G.).—Sui Vasi Etruschi illustrati da S. E. il Sig. Principe di Canino. Osservazioni di G. A. (in reply to Raoul-Rochette). 2 parts. 24 pp., and 13 pp. 8vo. Roma, 1830. B.M.

AMATO (PAOLO).—La nuova Pratica di Prospettiva nella quale si spiegano alcune nuove opinioni. 35 plates. Fol. Palermo, 1736. Cicogn.

AMBOISE (ADRIEN D').—Les Devises Royales par A. d'Amboise au Roi. 13 plates. 8vo. Paris, 1621. B.M.

AMBOISE (FRANÇOIS D').—Discours ou traicté des Devises. Où est mise la raison et différence des Emblèmes, enigmes, sentences et autres. Pris et compilé des cahiers de feu F. A., par Adrien d'Amboise, son fils. 8vo. Paris, 1620. B.M.

AMBOISE (F. D').—Devises héroiques et Emblèmes de M. Claude Paradin, revues et augmentées de moitié, par François d'Amboise. Plates .....1622. See PARADIN.

AMBRA (RAFFAELE D').—Pompei: abusi, disordini e danni. 8vo. (Naples? 1850?) B.M.
A speech, inculpating the conduct of the excavations.

AMBROS (AUGUST WILHELM).—Der Dom zu Prag. Illustrations. 16mo. Prag, 1858. B.M.

AMBROSCH (JULIUS ATHANASIUS).—De Charonte Etrusco: accedunt vasorum fictilium quæ in Museo Regio Berolinensi asservantur picturæ adhuc ineditæ tres lapidibus inscriptæ. 4to. Vratislaviæ, 1837. B.M.

AMBROSIUS (MARCUS).—Arma seu Insignia Regni Poloniæ. 8vo. n.p.n.d. Bodl.

AMÉ (ÉMILE).—Monographie de l'Église de Saint-Eydroine, près Joigny. 3 plates. 8vo. 1846.

AMÉ (E.).—Serrurerie du XIIIe siècle. Peintures des portes de la Sacristie et du Trésor de la Cathédrale de Sens. 2 plates, and 4 pp. 4to. Paris, 1851.

AMÉ (E.).—Serrurerie du XVe siècle. Bâtons de Procession de l'Église de Cravan (Yonne). 4 chromo-lithogr. plates, and 4 pp. 4to. Paris, 1854. B.M.

AMÉ (E.).—Monogramme d'un Peintre-Verrier du XVe siècle, et description du Vitrail de la Sainte Vierge de l'Église de Cravan (Yonne). 6 pp., and a coloured plate. 4to. Paris, 1854. S.K.

AMÉ (E.).—Recherches sur les anciens vitraux incolores du Département de l'Yonne. 6 plates. 4to. Bar-sur-Aube (1854). B.M.

AMÉ (E.).—Chapelle de l'Archevêché de Reims. Monographie. 6 plates. 4to. Paris, 1855.

AMÉ (E.).—Note sur une Statuette en bronze du XIIe siècle. 2 plates. 4to. Paris, 1857.

AMÉ (E.).—Les Carrelages émaillés du Moyen-âge et de la Renaissance, précédés de l'histoire des anciens pavages: mosaïque, labyrinthes, dalles incrustées. 90 chromo-lithographs, and 60 woodcut illustrations in the text. 4to. Paris, 1859. S.K.

AMERICA.—Costumes of America. 12mo. Philadelphia, 1852. B.M.

AMERICA, NORTH.—Nord-Amerika in Bildern, oder eine Auswahl von Ansichten der interessantesten Gegenden, hauptsächlich am Missouri, Abbildungen der dort lebenden Völkerstämme, ihrer Häuptlinge, Spiele, Waffen, &c. (By Ch. Bodmer.) Nebst kurzem erklärenden Texte. Parts I.—XII. Aquatinta plates from designs by Bodmer. 4to. and fol. Neuwied, 1846, &c. B.M.

AMERICANS.—The National Portrait Gallery of distinguished Americans. Conducted by J. Herring and J. B. Longacre. 2 vols. 4to. New York, 1834–35. B.M.

AMERICAN INDIANS.—The American Indians. Illustrations of their Costumes and Manners. With anecdotes. Reprinted from the American edition. 12mo. London, 1834. B.M.

AMERIGHI (Michelangelo, da Caravaggio). See CARAVAGGIO.

AMES (JOSEPH).—A Catalogue of English Heads; or, an Account of two thousand Prints, describing what is peculiar on each; as name of the person, age, or time when done; name of the painter, graver, scraper, &c.; and some remarkable particulars relating to their lives. 8vo. London, 1748. B.M.

AMES (J.).—Typographical Antiquities; being an historical account of Printing in England; with some memoirs of our ancient printers, and a register of the books printed by them, from the year 1471 to the year 1600; with an appendix, concerning printing in Scotland and Ireland to the same time. Plates. 4to. London, 1749. B.M.

AMES (J.) and HERBERT (WILLIAM).—Typographical Antiquities; or, an historical account of the origin and progress of Printing in Great Britain and Ireland, considerably augmented by W. H. 3 vols. Plates. 4to. London, 1785–90. B.M.

AMES (J.), HERBERT (W.) and DIBDIN (Rev. Thomas Frognall).—Typographical Antiquities; or, the History of Printing in England, Scotland and Ireland; containing memoirs of our ancient printers, and a register of the books printed by them; begun by J. A., considerably augmented by W. H.; and now greatly enlarged.....and illustrated with appropriate engravings; comprehending the history of English Literature, and a view of the progress of the Art of Engraving, in Great Britain; by the Rev. Th. F. D. Vols. I.–IV. Plates. 4to. London, 1810–19. (No more published.) S.K.

AMIC (Jules).—Jacques Callot. See Callot.

AMICHEVOLI (Costanzo) Pseud. (i.e. P. Francesco Eschinardi).—Architettura Civile, ridotta a metodo facile e breve. Woodcuts. 4to. Terni, 1675. B.M.

AMICI (G.).—Descrizione de' Quadri (e Disegni) del Ducale Appartamento di Modena. (By G.A.). 4to. Modena, 1784.

AMICO (Bernardino).—Trattato delle Piante et Immagini dei Sacri Edificii di Terra Santa, disegnate in Gierusalemme secondo le regole della prospettiva, e vera misura della lor grandezza. Plates by Antonio Tempesta. Fol. Roma, 1609. B.M.

Another edition.....aggiuntovi la strada dolorosa e altre figure. 47 engravings by Callot. Small fol. Firenze, 1620. B.M.

AMICO (Giovanni).—L'Architetto Pratico in cui con facilità si danno le regole per apprendere l'architettura civile. 3 vols. 143 plates. Fol. Palermo, 1726–50. Cicogn.

AMIENS.—Notice des Tableaux qui décorent les Salles de la Mairie à Amiens. 8vo. Amiens, 1820. S.K.

AMIENS.—Le Musée Napoléon à Amiens .....1864. See Corblet (Jules, Abbé).

Guide de l'Étranger au Musée Napoléon.....1865. See Corblet (J., Abbé).

Exposition rétrospective de 1866 au Musée Napoléon d'Amiens.....See Corblet (J., Abbé).

AMMAN (Jost).—Thurnier Buch. Von Anfang, Ursachen, ursprung, und herkommen der Thurnier im heyligen Römischen Reich Teutscher Nation, Wie viel offentlicher Landthurnier, von Keyser Heinrich dem ersten dieses Namens an biss auf den jetztregierenden Keyser Maximilian den andern.....und in welchen stetten die alle gehalten, Auch durch welche Fürsten, Graffen, Herrn, Ritter und vom Adel dieselben jederzeit besucht worden. Alles jetzunder von neuwem zusammengetragen, mit schönen neuwen Figuren, sonderlich auch der Adel Wappen, aufs schönest zugericht, &c. The author is Georg Rüxner. Woodcuts by J. Amman. Fol. Franckfurt am Mayn (Feyerabend), 1566. S.K.

AMMAN (J.).—Illustrations of the various Arts and Trades.—Eygentliche Beschreibung Aller Stände auff Erden, Hoher und Nidriger, Geistlicher und Weltlicher, Aller Künsten, Handwerken und Händlen, &c. Vom grössten bis zum kleinesten.....Durch den weitberümpten Hans Sachsen Gantz fleissig beschrieben und in Teutsche Reimen gefasset, Sehr nutzbarlich und lustig zu lesen, und auch mit kunstreichen Figuren deren gleichen zuvor niemals gesehen, allen Ständen so in diesem Buch begriffen zu ehren und wolgefallen, Allen Künstlern aber, als Malern, Goldschmieden &c. zu sonderlichem Dienst in Druck verfertigt. 114 woodcuts. 8vo. Franckfurt am Mayn (Feyerabend), 1568. B.M.

Amman himself is represented as the Engraver.

Another edition, with explanations in Latin.—ΠΑΝΟΠΑΙΑ, omnium illiberalium mechanicarum aut sedentiarum artium genera continens.....carminum liber. Accesserunt etiam venustissimæ imagines, omnes omnium arteficium negotationes ad vivum lectori repræsentantes antehac nec visæ, nec unquam editæ: per Hartman Schopperum.....132 woodcuts. Small 8vo. Francofurti ad Mœnum, 1568. B.M.

Other editions:—

Eygentliche Beschreibung aller Stände auff Erden .....100 woodcuts. Small 4to. Franckfurt a. M., 1574.

De omnibus illiberalibus sive mechanicis artibus .....Auctore Hartmanno Schoppero. 8vo. Francofurti ad Mœnum, 1574. Bodl.

AMMAN (J.).—Ein neuw Thierbuch. Eigentliche und auch gründliche Beschreibung allerley vier und zweyfüssigen Thieren, vom grossen bis zum kleinsten, sampt deren Art, Wesen, Natur und Eigenschafft. Erstlich durch den weitberhümpten Hansen Bocksperger den jüngern zu Saltzburg in visirung gestellt, Folgends gerissen durch Joss Amman von Zürich, &c. 104 woodcuts. Small 4to. Franckfurt a. M (Hier. Feyerabend), 1569. B.M.

Another edition. 108 woodcuts. Small 4to. Franckfurt, 1579. Dresden Libr.

Another edition. 101 woodcuts. Small 4to. Franckfurt, 1592.

AMMAN (J.).—Neuwe Biblische Figuren: Künstlich und artig gerissen, durch den sinn- und kunstreichen auch weitberühmten Joss Amman von Zürych, mit schönen Teutschen Reimen, welche den gantzen innhalt einer jeden Figur und Capitel kurtz begreiffen.....102 woodcuts. 8vo. Franckfurt a. M. (S. Feyerabend), 1571. B.M.

Another edition. The same cuts, with text in Latin.—Bibliorum utriusque Testam. icones.....8vo. Francof. ad M. (H. Feyerabend), 1571.

AMMAN (J.).—Icones Novi Testamenti arte et industria singulari exprimentes, tum Evangeliorum Dominicalium argumenta: tum alia quamplurima, in Evangelistarum et Apostolorum scriptis eximia. Quæ, ne muta essent, sua quoq. tam Latina, quam Germanica carmina, singulis Iconibus adjuncta, habent. Cum brevi quadam artis pictoriæ, in Epistola dedicatoria, Apologia. 93 woodcuts. Oblong 4to. Francofurti ad Mœnum, 1571. B.M.

AMMAN (J.).—Künstliche und wolgerissene figuren, der fürnembsten Evangelien, durchs gantze Jar, sampt den Passion und zwölff Aposteln, dergleichen vor nie in druck auszgangen. Allen und jeden der Kunstliebhabenden zue besonderm nutz und wolgefallen: Durch Jost Amman, Burgern zu

Nürenberg. 81 woodcuts. Small 4to. Franckfurt am Mayn (Feyerabend), 1579. S.K.

Another edition. 4to. Franckfurt am Mayn, 1587. B.M.

The same cuts; but the coat-of-arms of Erhard Behem von Behemstein, citizen of Nuremberg, and a cut, representing the Prophet Elias, are wanting.

AMMAN (J.).—Icones Livianæ: præcipuas Romanorum Historias magno artificio ad vivum expressas oculis repræsentantes, succinctis Versibus illustratæ: per Philippum Lonicerum. 103 numbered woodcuts, besides the frontispiece and a portrait of Sigmund Feyerabend. Oblong 4to. Francofurti ad Mœnum, 1572. (At the end, 1573.) S.K.

The same cuts are to be found in the Latin and German editions of Livy, published by Feyerabend in 1568, 1571, and 1588.

Other editions, with text in German:—

Neuwe Livische Figuren, darinnen die gantze Römische Historien künstlich begriffen und angezeigt. Geordnet und gestellt durch ..... Johan Bocksperger von Saltzburg den jüngern, und mit sondern fleiss nachgerissen durch.....J. Amman von Zürych, &c. 108 woodcuts. Oblong 4to. Franckfurt am Mayn, 1573. Dresden Libr.

Künstliche und zierlich gerrissene Livische Figuren, &c. 111 woodcuts. Oblong 4to. Strassburg, 1631.

AMMAN (J.).—Reynard the Fox, in Latin, with 51 woodcuts, by J. A.—Speculum vitæ aulicæ. De admirabili fallacia et astutia vulpeculæ Reinikes libri quatuor, nunc primum ex idiomate Germanico latinitate donati, adiectis elegantissimis iconibus, veras omnium apologorum animaliumque species ad vivum adumbrantibus. Auctore Hartmanno Schoppero. 12mo. Francof. ad Mœnum (Sigismund Feyerabend), 1574. (At the end, 1575.) S.K.

Other editions, with Amman's cuts:—

Speculum vitæ aulicæ, &c. 12mo. Francof. ad M., 1579. Dresden Libr.

Speculum vitæ aulicæ, &c. 12mo. Francof. ad M., 1584. Bodl.

Technæ aulicæ. Ex apologo astutissimæ vulpeculæ, latino et germanico carmine breviter delineatæ, &c. Weltlauff unnd Hofleben. 8vo. Franckf., 1588.

This edition contains only the woodcuts, with short explanations in Latin and German verse.

Speculum vitæ aulicæ, &c. 12mo. Francof. ad M., 1595. Bodl.

AMMAN (J.).—Effigies regum Francorum omnium ad vivum, quantum fieri potuit expressæ; cælatoribus Virgilio Solis Noriberg. et Justo Amman Tigurino. 63 copper engravings. Small 4to. Noribergæ, 1576. S.K.

Another edition, with text in German.—Iconographia Regum Francorum, Dass is, Ein Eigentliche Abconterfeyung aller Könige in Franckreich, &c. 63 plates. 4to. Cölln, 1587.

Another edition.—Iconographia regum Franc., das ist: Abconterfeitung aller Könige in Franckreich bis Heinrich IV. 63 plates. 4to. Cölln, 1598. B.M.

AMMAN (J.).—Habitus præcipuorum populorum, tam virorum quam fœminarum Singulari arte depicti. Trachtenbuch: Darin fast allerley und der fürnembsten Nationen, die heutigs tags bekandt sein, Kleidungen, beyde wie es bey Manns und Weibspersonen gebreuchlich, mit allem vleiss abgerissen sein, sehr lustig und kurtzweilig zu sehen. Frontispiece, and 220 woodcuts, engraved from Amman's designs by Hans Weigel. Fol. Nürmberg ("bey Hans Weigel, Formschneider"), 1577. B.M.

This work is known as "Weigel's Book of Costume."

AMMAN (J.).—Kunst und Lehrbüchlein für die anfahenden Jungen Daraus reissen und Malen zu lernen Darjnnen allerley Art lustige und artliche fürreissung von Manns und Weibsbildern Desgleichen von Kindlein Thierlein und andern stücklein. Allen liebhabenden Jungen dieser Kunst zum besten an tag geben. Durch Jos Aman von Zürych. 102 woodcuts. 4to. Franckfurt am Mayn (Feyerabend), 1578. Dresden Libr.

Other editions:—

Enchiridion Artis pingendi, fingendi et sculpendi: In quod Thesaurus novus et ingens, variarum figurarum, virorum, mulierum, infantum et animalium, in usum adolescentiæ cupidæ adeoq. omnium artis hujus amantium est congestus, Auth. J. Ammanno. The same cuts as in the "Kunst- und Lehrbüchlein" of 1578. 4to. Francofurti ad Mœnum, 1578. Bodl.

Kunst und Lehrbüchlein für die anfahenden Jungen daraus reissen und Malen zu lernen, &c. 93 woodcuts. 4to. Franckfurt am Mayn, 1580. B.M.

Der Ander Theil dess neuwen Kunstbuchs, in welchem Reissen unnd Mahlen zu lehrnen.....an Tag geben durch.....Jost Amman und Tobias Stimmer. 63 woodcuts. 4to. Franckfurt am Mayn, 1580. B.M.

Kunstbüchlin, Darinnen neben Fürbildung vieler, Geistlicher unnd Weltlicher, Hohes und Niderstands Personen, so dann auch der Türckischen Kaiser, unnd derselben Obersten, allerhandt Kunstreiche Stück unnd Figuren: Auch die sieben Planeten, zehen Alter, Rittmeister und Befelchshaber, Reuterey, und Contrafactur der Pferde, allerley Thurnier, Fechten, und dann etliche Helm, und Helmdecken begriffen. Alles auff das zierlichst und künstlichst gerissen durch weylandt.....Jost Amman von Nürnberg. 293 woodcuts, besides the frontispiece. 4to. Frankfurt am Mayn, 1599. B.M.

The most complete edition.

AMMAN (J.).—Insignia sacræ cæsareæ Majestatis, principum electorum, ac aliquot illustrissimarum, illustrium, nobilium, et aliarum familiarum, formis artificiosissimis expressa: Addito cuiq. peculiari Symbolo et Carmine octasticho, quibus cum ipsum Insigne, tum Symbolum, ingeniose sine ulla arrogantia vel mordicitate liberaliter explicantur. His adjecta sunt totidem vacua (uti appellant) Scuta, ut alii quoq. quib. hoc institutum placebit, suæ etiam gentis Imagines penicillo adjicere possint. Omnia in gratiam Studiosorum, magno labore et

sumptu non exiguo, collecta atque edita. 144 unnumbered leaves, and 270 woodcuts. 4to. Francofurti ad Mœnum (Sigism. Feyerabend), 1579.

Other editions:—

Stam und Wapenbuch hochs und niders Standts. Darinnen der Römischen Keys. Mt. dess heiligen Röm. Reychss Churfürsten, Fürsten, Grafen, Freyen, und Herrn, Auch deren vom Adel und anderer vom guten Geschlecht herkommenden Personen, Wapen, mit jren Schilt und Helmen, auch hinzugesetzten Symbolis, und Reymen, in welchen zum theyl der Wapen eygenschafften und bedeutnussen guthertziger wolmeynung begriffen werden, eygentlich und auffs fleyssigst zugericht. Mit angehengten vilen ledigen Schildten und Helmen, denen, welche der frembden Nationen, oder anderer Wapen mehr, auch hiereyn zu bringen lust hetten, ...Woodcuts. 4to. Franckfurt am Mayn, 1579.

Wapen-Buch, darinnen allerley lere Schillt und Helm gantz künstlich gerissen sind, &c. Woodcuts. Fol. Franckfurt am Mayn, 1579. Bodl.

AMMAN (J.).—Anthologia Gnomica. Illustres veterum græcæ comœdiæ scriptorum sententiæ, prius ab Henrico Stephano, qui et singulas Latine convertit, editæ; nunc duplici insuper interpretatione metrica singulæ auctæ, inq. gratiam studiosorum, quibus et variæ scutorum natalitiorum imagines libello passim insertæ usui erunt, in hoc Enchiridion, V. CL. D. Joh. Posthii.....auspiciis collectæ a Christiano Egenolpho. 167 woodcuts. 8vo. Francofurti ad Mœnum (Sigismund Feyerabend), 1579. S.K.

Another edition. — Stam oder Gesellenbuch. Mit vilen schönen Sprüchen, auch allerley offnen und Bürgerlichen Schildten und Helmen. Allen Studenten, und sonst guten Gesellen, so entweder jre Wapen, Reimen oder Sprüch, zur gedachtnuss einander verlassen wöllen, zu dienst und gefallen zusammen getragen Durch einen Studiosum zu Franckfurt am Mayn. 196 woodcuts. 8vo. Franckfurt am Mayn (Sigm. Feyerabend), 1579.

Dresden Libr.

AMMAN (J.).—Neuw Jag und Weydwerck Buch, Das ist eine gründliche Beschreibung Vom Anfang der Jagten, Auch vom Jäger, seinem Horn und Stimm, Hunden, Item von der Hirsch, Schweins, Hasen, wilden Küllen &c. Jagt, Item vom Adlichen Weydwerck der Falkeney, Beyssen und Federspiel, desgleichen vom Fisch, Krebs, Otter und Biber Fang, &c. 116 woodcuts. Fol. Franckfurt am Mayn (Feyerabend), 1582.

Other editions:—

Künstliche wolgerissene New Figuren von allerlei Jag und Weidtwerck, durch den Kunstreichen Jost Amman, Wonhaft zu Nürnberg an Tag gebracht. Allen Liebhabern, Als Malern, Goldschmidt, Bildhauwern und welche Lust zur Kunst haben, zu Ehren: Auch durch auss mit Lateinischen und Teutschen Reymen, dergleichen vor nicht ausgangen. 40 woodcuts, taken from those in the "Jag und Weydwerck Buch." 4to. (Feyerabend.) 1582.

Dresden Libr.

Venatus et Aucupium Iconibus artificiosissimis ad vivum expressa et succinctis versibus illustrata a F. Ad. Lonicero. 79 leaves, and 40 woodcuts. 4to. Francofurti (Feyerabend), 1582. Bodl.

Kunstliche (*sic*), Wolgerissene New Figuren, von allerlai Jagt und Weidwerck, Allen Liebhabern der Maler Kunst, auch Goldschmieden, Bildhauern, &c. zu Ehren und Wolgefallen zugericht.....durch den Kunstreichen und Weitberhümbten Jost Ammon. 40 woodcuts. 4to. Franckfurt am Mayn (Feyerabend), 1592. B.M.

AMMAN (J.).—Ritterliche Reutterkunst, Darinnen Ordentlich begriffen Wie man zuvorderst die Ritterliche und adeliche Uebung der Reutterey, bevorab in Teutschland, mit musterhafftigem Geschmuck, Ritterspiel, Mumerey, Kleidung, und allem andern, so dero beides in schimpff und ernst anhängig, gebrauchen und unterscheiden möge.....Allen Rittermässigen und Adlichen Personen zu Ehren jetzt auffs neuw an Tag geben und mit schönen Figuren gezieret.....Durch den edlen gestrengen Herrn L. V. C. gewesener Keyserlicher Majestät Stallmeister. Woodcuts. Fol. Franckfurt am Mayn (Sigm. Feyerabend), 1584.

Another edition.—Artliche und kunstreiche Figuren zu der Reutterey, sampt jrem musterhaften Geschmuck, dergleichen nie aussgangen. Jetzt erst durch den Kunstreichen Jost Ammon, wohnhafft zu Nörnberg, gerissen. 92 woodcuts. 4to. Franckfurt am Mayn (Sigm. Feyerabend), 1584.

AMMAN (J.).—Cleri totius Romanæ Ecclesiæ subjecti seu Pontificiorum ordinum omnium omnino utriusque sexus habitus, artificiosissimis figuris, quibus Francisci Modii singula octosticha adjecta sunt; nunc primum a Jodoco Ammano expressi neque unquam antehac similiter editi: addito libello singulari ejusdem Fr. Modii in quo cujusque ordinis ecclesiastici origo, progressus et vestitus ratio breviter ex variis historicis delineatur. 102 woodcuts. Small 4to. Francoforti (Sigism. Feyerabend), 1585. S.K.

Another edition. The same cuts, with text in German.—Ständ und Orden der heil. Römischen Catholischen Kirchen darinn aller Geistlichen Personen.....Herkommen, Regeln, Habit und Kleidung beneben schönen und künstlichen Figuren fleissig beschrieben.....durch Joh. Ad. Lonicerum. Small 4to. Franckfurt am Mayn (Feyerabend), 1585.

Dresden Libr.

Another edition. With text in Latin and German.—Jodoci Ammani clerus totius Rom. Ecclesiæ, &c. Small 4to. Franckfurt a. M. (in Verlegung F. V. Ammons und V. Serlius), 1661.

This edition has the same cuts, with exception of seven, the blocks of which were lost, and which were replaced by etched plates.

AMMAN (J.).—Im Frauwenzimmer Wirt vermeldt von allerley schönen Kleidungen und Trachten der Weiber, hohes und niders Stands, wie man fast an allen Orten geschmückt und gezieret ist, Als Teutsche, Welsche, Frantzösische, Engelländische, Niderländische, Böheimsche, Ungerische, und alle anstossende Länder. Durchaus mit neuwen Figuren gezieret, dergleichen nie ist aussgangen. Jetzund erst durch den weitber. J. Amman wohn-

hafft zu Nürnberg gerissen. Sampt einer kurtzen Beschreibung.....121 woodcuts, Female Costumes of Germany, Italy, France, England, &c., besides a frontispiece with the portrait of Princess Gertrude of Saxony. Small 4to. Franckfurt (Feyerabend), 1586. B.M.

Another edition. 121 woodcuts, with explanations in Latin verse.—Gynæceum, sive Theatrum mulierum, in quo præcipuarum omnium per Europam inprimis nationum, gentium, &c., fœmineos habitus videre est, artificiosissimis figuris expressos a Jodoco Ammano. Small 4to. Francofurti (Feyerabend), 1586. Bodl.

AMMAN (J.).—Jodoci Ammanni, Civis Noribergensis, Charta Lusoria, Tetrastichis illustrata, per Janum Heinricum Scroterum.....Künstliche uñ wolgerissene Figuren, in ein new Kartenspiel, durch den Kunstreichen und weitberümten Jost Amman, Burger in Nürnberg, &c. Allen und jeden der Kunstliebhabenden, zu besonderm nutz, lust und wolgefallen, jetz und erst new an tag geben. Und mit kurzen lateinischen und teutschen Verszlein illustrirt durch Janum Heinricum Schröterum von Güstrow, Keyserlichen Coronirten Poëten. 55 woodcuts. 4to. Nürnberg, 1588. B.M.

This is the rarest of Amman's works.

AMMAN (J.).—Künstlich und wolgerissene Fechters-Figuren und Stellungen, Geordnet durch.....J. Amman. Oblong 4to. Ulm, n. d.

This work is wrongly ascribed to Amman.—See Becker, J. Amman, p. 234.

AMMAN (J.).—J. Amman, Zeichner und Formschneider, Kupferätzer und Stecher; von C(arl) Becker. Nebst Zusätzen von R. Weigel. 17 woodcuts. Small 4to. Leipzig, 1854. S.K.

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AMSTEL (Cornelis Ploos van).—See Ploos.

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ANGELICO, Fra.—The Life of Fra Giovanni Angelico da Fiesole. Translated from the Italian of Vasari, by G. A. Bezzi. With notes and illustrations (20 plates, and 2 vignettes). Published by the Arundel Society. 4to. London, 1850.

Besides this publication of the Arundel Society appeared another one in 1851, one part in folio, containing four plates, engraved and lithographed from Fra Angelico by E. E. Schäffer, Vernon, L. Gruner, and Linnell. S.K.

ANGELICO, Fra.—Leben und Werke des Fra Giovanni Angelico da Fiesole; eine Monographie von Dr. Ernst Förster. 11 pp., and 22 plates, engraved from drawings by Dr. E. Förster, E. Fischer and C. Schraudolph. Imper. fol. Regensburg, 1859. S.K.

Another edition, containing only the portrait of Fra Angelico when dead, engraved by R. Petzsch from a drawing by Dr. E. Förster. 8vo. Regensburg, 1859.

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This work is erroneously ascribed to Antamori under whose auspices it appeared, the real author being P. Guglielmo della Valle.

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Consisting of 7 engravings, without letterpress and without numeration. B.M.

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The first part of the "Antiguedades Arabes de España." According to Brunet, the second part, consisting of 30 plates and 14 leaves text, was published by D. Pablos Lozano in 1804.

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ANTIQUITÉS publiées par la Commission archéologique provisoire de Kïef. Vol. I. Text in Russian and French. Chromo-lithogr. plates (Antique objects, found in the neighbourhood of Kief). Fol. Kïef, 1846.

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Stroganov, M. Zagoskin, J. Snegirev, and A. Th. Veltman. 515 coloured plates. The text in Russian. 6 divisions in 7 vols., Imper. fol., and 1 vol. text, in 4to. Moscow and St. Petersburg, 1849-52. S.K.

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The editor's name is concealed in the initial letters of the paragraphs of the preface.

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4to. Vinegia, 1549. B.M.
8vo. Vinegia, 1550. B.M.
4to. Lione, 1556. B.M.

ARIOSTO (L.). — Orlando Furioso..... tutto ricorretto, et di nuove figure adornato..... Woodcuts from the designs of Dosso Dossi, the Ferrarese painter. 4to. Venetia (appresso Vicenzo Valgrisi), 1556. B.M.

The same cuts are to be found in the following edition:—

4to. Venetia (appresso Vincenzo Valgrisio), 1558. B.M.

Also in other editions published either by Valgrisi, or 'gli Heredi di V. Valgrisi.'

ARIOSTO (L.).—Orlando Furioso, nuovamente adornato di figure di rame da Girolamo Porro. 4to. Venetia, 1584. B.M.

ARIOSTO (L.).—Orlando Furioso. 4 vols. Portrait of A., after Titian, and 46 plates, engraved by F. Bartolozzi, Nicolas Delaunay, and others, from designs by Giovanni Battista Cipriani, Charles Eisen, Charles Nicolas Cochin the younger, Jean Michel Moreau the younger, Charles Monnet, and Jean-Baptiste Greuze. Royal 8vo. Birmingham (Baskerville), 1773. B.M.

Also, 4to. Birmingham, 1773. The same plates. B.M.

ARIOSTO (L.).—Orlando Furioso. 4 vols. Portrait of A., after Titian, and 92 plates. 4to. Parigi, 1795. B.M.

47 plates, including the portrait, are the same as in Baskerville's edition (with the exception of the plate, designed by Eisen, to Canto V., which has been replaced by a better one of Moreau the younger). The other plates are engraved by Nicolas Ponce, &c., mostly from designs by Ch. N. Cochin the younger.

ARIOSTO (L.). — L'Orlando Furioso di Messer L. A. Inventate, ed inciso all' acquaforte..... da B(artolomeo) Pinelli. 100 plates, and frontispiece. Fol. Roma, 1828(–29). B.M.

ARIOSTO (L.).—Orlando Furioso in English Heroical Verse, by (Sir) John Harrington. Fol. London, 1591. B.M.

The plates by Girolamo Porro are reproduced in this first English translation; and there is besides a frontispiece with the translator's portrait.

Other editions:—

Orlando Furioso.....now secondly imprinted. The same plates. Fol. London, 1607.

Orlando Furioso.....now thirdly revised and amended, with the addition of the Author's (i.e. Harrington's) Epigrams. Fol. London, 1634. B.M.

The same plates; the frontispiece, with Harrington's portrait, by another engraver.

ARIOSTO (L.).—Le divin Arioste, ou Roland le Furieux, traduit nouvellement en françois (in prose) par F(rançois) de Rosset. Frontispiece and plates, engraved by Leonhard Galter (Gaultier). 4to. Paris, 1615. B.M.

2nd edition. The same plates. 4to. Paris, 1625. B.M.

Another edition. 4to. Paris, 1644.

ARIOSTO (L.).—Roland furieux, poëme héroïque, traduit en français par d'Ussieux. 4 vols. 93 plates (including those of Baskerville's edition, as well as the additional plates, engraved from Cochin's designs). 4to. Paris, 1775–83.

ARIOSTO (L.). — Roland furieux. Traduction nouvelle et en prose, par V. Philipon de la Madelaine, illustrée par Tony Johannot, C. Nanteuil,

&c. 25 steel-engravings, and 300 vignettes. 8vo. Paris, 1844.
Another edition. 8vo. Paris, 1864. B.M.

ARIOSTO (L.).—Sechs lithographirte Bilder aus Ariosto's rasendem Roland, die Begebenheiten der schönen Angelika enthaltend, gezeichnet von Julius Schnorr, mit Text von Dr. Schmidt. Fol. Carlsruhe, 1833.

ARMAN (Alexandre). — Notre - Dame d'Ajaccio, Archéologie, Histoire et Légendes. 8vo. Paris, 1844. B.M.

ARMAND. — Réflexions sur l'art de la Peinture considérée comme peinture héroïque. 12mo. Paris, 1818. Cicogn.

ARMAND (Tse., Prior).—Histoire de Saint Remi, précédée d'une introduction et suivie d'un aperçu historique sur la ville et l'église de Reims. 8vo., and Atlas of 11 plates, fol. Paris, 1846. B.M.

ARMAND-CALLIAT. — L'Orfévrerie religieuse Lyonaise à l'Exposition de 1867. Exposition de M. Armand-Calliat. 32 pp. 8vo. Lyon, 1867. S.K.

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ARMENGAUD (J. G. D.).—Les Chefs-d'œuvre de l'Art chrétien. 26 portraits, and 40 plates. 4to. Paris, 1858. S.K.

ARMENGAUD (J. G. D.).—Les Trésors de l'Art. 50 steel engravings. Fol. Paris, 1859.

ARMENGAUD (J. G. D.).—Les Reines du Monde, par nos premiers écrivains. 150 portraits. 4to. Paris, 1864.

ARMENGAUD (Jacques Eugène, the elder), ARMENGAUD (Charles, the younger) and AMOUROUX (Jules).—Nouveau Cours raisonné de Dessin industriel, appliqué principalement à la mécanique et à l'architecture. 2 vols. text, 8vo., and Atlas of 45 plates, fol. Paris, 1848–49. S.K.

Another edition. Paris, 1860.
English translation. — The Practical Draughtsman's Book of Industrial Design; forming a complete course of mechanical, engineering and architectural drawing. Translated from the French of M. A. aîné, and M.M. Armengaud jeune, and Amouroux. Rewritten and arranged, with additional matter and plates, &c., by W. Johnson. 4to. London, 1853. B.M.
2nd edition. 4to. London, 1860(–61). B.M.

ARMENGAUD (J. E.), ARMENGAUD (Ch.) and AMOUROUX (J.).—Études d'Ombres et de lavis appliquées aux machines et à l'architecture. Recueil méthodique de planches teintées et lavées à l'effet. Atlas of 12 plates, fol., with text. Paris, 1849.

ARMENINI (Giovanni Battista).—De' veri Precetti della Pittura, Libri tre. (1st edition.) 4to. Ravenna (Francesco Tebaldini), 1587. B.M.
Other editions:—
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Con note de Stefano Ticozzi. 12mo. Milano, 1820. B.M.
8vo. Pisa, 1823. S.K.

ARNAL (Juan Pedro).—Discurso sobra el origen y principio de los Mosaycos.....contraido à los que nuevamente se descubriéron en las excavaciones de la villa de Rielves de orden de S. M. Fol. (Madrid? 1788.) B.M.

ARNALD (George).—The river Meuse; being delineations of the scenery of that river from Liege to Mezieres, etched (with explanatory remarks) by G. A. Fol. London, 1828. B.M.

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ARNAUD (Ch.).—Vues et Costumes pittoresques du département des Deux-Sèvres, par Gellé, avec texte, par Ch. A. 4to. Niort, 1844.

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ARNETH (J. von).—Die antiken Gold- und Silber-Monumente des k. k. Münz- und Antiken-Cabinettes in Wien. 41 plates. Fol. Wien, 1850. S.K.

ARNETH (J. von).—Die Cinque-Cento-Cameen und Arbeiten des Benvenuto Cellini und seiner Zeitgenossen im k. k. Münz- und Antiken-Cabinette zu Wien. 23 plates. Fol. Wien, 1858. S.K.

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ARNETH (J. von).—Zwölf römische Militär-Diplome; beschrieben von J. A.; auf Stein gezeichnet von Albert Camesina. 25 chromo-lithogr. plates. 4to. Wien, 1843. B.M.

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ARNETH (J. von).—Archæologische Analecten. 20 plates. Oblong fol. Wien, 1851. S.K.

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ARNETH (J. von).—Beschreibung der Thurm-Glocken zu St. Florian. 16 pp., and 2 lithogr. plates. Royal 8vo. Wien, 1852.

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ARNETH (J. von).—Ueber das römische Grabmonument im Echernthale bei Hallstadt. 21 pp., and 1 lithogr. plate, besides woodcut-illustrations in the text. 8vo. Wien, 1862.

ARNETH (J. von).—Ueber das Evangeliarium Karl's des Grossen in der k. k. Schatzkammer und über mehrere Gebetbücher des 16. Jahrhunderts. 50 pp., and 5 chromo-lithogr. plates. 4to. Wien, 1864.

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4th edition, with additions. 11 plates. London, 1848. S.K.

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series of plates, from illuminated drawings, contained in a valuable MS. of the original romance. 4to. London, 1814. B.M.

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Del modo di misurare le distanze, le superficie, i corpi, le piante, secondo le regole di Euclide. 2nd edition. Plates. Small 4to. Venezia (per Francesco Franceschi), 1589. Cicogn.

BARTOLI (Francesco).—Notizia delle pitture, sculture ed architetture, che ornano le chiese, et gli altri luoghi pubblice di tutte le più rinomate città d'Italia, &c. 2 vols. 8vo. Venezia, 1776. B.M.

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BARTOLI (Pietro Santi).—Columna Antoniniana Marci Aurelii Antonini Augusti rebus gestis insignis, Germanis simul, et Sarmatis, gemino bello devictis ex S. C. Romæ in Antonini foro, ad viam Flaminiam erecta, ac utriusque belli imaginibus anaglyphice insculpta, nunc primum à Petro Sancti Bartolo, juxta delineationes in Bibliotheca Barberina asservatas, a se cum antiquis ipsius columnæ signis collatas, ære incisa, et in lucem edita, cum notis excerptis ex declarationibus J. P. Bellorii. 75 numbered plates of basreliefs, and 2 unnumbered plates of medals, besides frontispiece. Oblong fol. Romæ (1672). S.K.

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Also with the date 1730.

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Also: Fol. Roma, 1702. B.M.

Le pitture antiche delle grotte di Roma, e del sepolcro de' Nasoni, disegnate, & intagliate alla similitudine degli antichi originali da Pietro Santi Bartoli e Francesco Bartoli, suo figliuolo, descritte ed illustrate da Gio. Pietro Bellori e Michelangelo Causei de la Chausse. 75 plates. Fol. Roma, 1706. B.M.

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Other editions:—

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Vol. i.–v. of this celebrated work have been reprinted at Leipzig, in 1854.

Suppléments au Peintre-Graveur de A. B..... par R. Weigel. (Peintres-Graveurs et Dessinateurs Néerlandais).....1843. See Weigel (Rudolf).

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Catalogue raisonné of nearly 400 prints unknown to B. In "The Fine Art Circular and Print Collector's Manual" ..... By A. E. Evans and Sons (1857, &c.).

See Robert-Dumesnil (A. P. F.), Le Peintre-Graveur français.....ouvrage faisant suite au Peintre-Graveur de M. B.....1835–50.

See also Passavant (J. D.), Le Peintre-Graveur .....contenant un catalogue supplémentaire aux estampes du xv. et xvi. siècle du Peintre-Graveur de A. B.....1860, &c.

BARTSCH (J. A. B. von). — Suite d'Estampes d'après les desseins de Fr. Barbieri, dit Guercino, qui n'ont pas encore été gravées.....par A. B. .....1803–7. See Guercino.

See also Piranesi, Works, vol. xxi.

BARTSCH (J. A. B. von).—Catalogue raisonné de l'œuvre d'estampes de Martin de Molitor, peintre à Vienne. 8vo. Nuremberg, 1813.

BARTSCH (J. A. B. von).—Anleitung zur Kupferstichkunde. 2 vols. 11 plates. 8vo. Wien, 1821. S.K.

Notice de quelques copies trompeuses d'estampes anciennes, extraite et traduite de l'ouvrage intitulé: "Anleitung zur Kupferstichkunde," par Bartsch. Avec des additions par Charles Le Blanc. 13 plates. 8vo. Paris, 1849. B.M.

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See also Dürer (A.).

BARTSCH (Friedrich von, the younger). Catalogue des Estampes de J. Adam de Bartsch. With portrait. 8vo. Vienne, 1818.

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BARUFFALDI (G.).—Vita di Cosimo Tura pittore Ferrarese del sec. xv. 8vo. Bologna, 1836. Bodl.

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BARYE.—Les Sculpteurs d'animaux. See Lamé (Émile).

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8vo. Padova, 1811. Bodl.

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The 3rd vol. contains a new enlarged edition of the Catalogue of Plates from Rubens, not contained in the reprint of 1809.

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BELL (Thomas).—History of British Quadrupeds, including the Cetacea. 200 woodcuts. 8vo. London, 1837. B.M.

BELL (Th.).—Monograph of the Testudinata. 48 coloured plates. Fol. London, 1836–42.

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BELLA (Stefano della).—Entrata in Roma dell' eccel^mo Ambasciatore di Polonia l'anno 1633. Six views by S. della B., without text. Oblong 4to. (Florence? 1633.) B.M.

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Part III. 11 prelim., 42 pp., 108 plates. Index 11 pp.
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From a private press in England. According to Dibdin two copies only are known, one in the Douce Collection, Bodl.

It forms part of the following work:—

Ad Serenissimum dom. D. Joannem V. Portugaliæ regem de J. Clovii Clari admodum pictoris operibus libri tres. I. Idea, II. Index, III. Deliberativus, humiliter consecrati a. Gul. Bonde. (Londini) anno 1733.

The title first quoted belongs to Part II.

BONDONE (A.). See Giotto.

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This work gives the latest and most systematic account of Callot's productions.

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CANTURANI (Selvaggio).—La scienza delle medaglie, antiche e moderne ..... con nuove scoperte fatte in questa scienza. Opera tradotta dal Francese (of L. Jobert) da S. C. Plates. 12mo. Venezia, 1728. B.M.

CANUTI (Gaetano).—Descrizione di alcuni minutissini Intagli di mano di Properzia de' Rossi. With 2 copperplates, and portrait. Fol. Bologna, 1829.

CANUTI (Gaetano).—Pitture di Girolamo Pennacchi da Treviso rappresentanti otto Storie della Vita di S. Antonio di Padova esistenti nella Capella nella Collegiata Basilica di S. Petronio in Bologna. With 8 plates. Fol. Bologna, 1838.

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CAOURSIN (Gulielmus).—Obsidionis Rhodie urbis descriptio. 36 large woodcuts. Fol. Ulme, per Jo. Reger, 1496.
In Italian. Also with plates. 4to. n.p.n.d. (about 1500). B.M.
This book is a collection of nine pieces. According to Brunet, the first part (Obsidionis Rhodiæ urbis descriptio) was published separately. Fol. Rome, about 1475; Padua, 1480. And with title, G. C. de Obsidione et Bello Rhodiano (libellus) ..... Per Joh. Snel, in Ottonia, 1482. The only known copy is in the Library of the Academy of Upsal.

CAOURSIN (Gulielmus).—Historia von Rhodis, wie ritterliche sie sich gehaltē mit dem Tyrannischen Keiser Machomet uss Türckyē, lustig uñ lieplich zu lesen. (By G. Caoursin; translated from the Latin by Joh. Adelphus.) With woodcuts. Fol. Strassburg (Martin Flach), 1513. B.M.

CAOURSIN (Gulielmus).—The dylectable, newesse, and tithynges of the glorious victorye of the Rhodyans agaynest the Turkes. Translated from the Latin by John Kay, Poet Laureate. Fol. n.p.n.d. (probably Machlinia, 1482). B.M.

CAPACCIO (Giulio Cesare).—Delle Imprese. Trattato di Giulio Cesare Capaccio. In tre libri diviso. 300 cuts interspersed in text. Small 4to. Napoli, 1592. S.K.
The subject completely treated.

CAPACCIO (Giulio Cesare).—La vera Antichita di Pozzuolo. Descritta da Giulio Cesare Capaccio. Ove con l'Istoria di tutte le cose del contorno, si narrano la belezza di Posilipo, l'origine della Città di Pozzuolo, Baia, Miseno, Cuma, Ischia, riti, costumi, magistrati, nobiltà, statue, inscrittioni, fabbriche antiche, etc. Woodcuts. 12mo. Roma, 1652. S.K.

CAPACCIO (Giulio Cesare).—Gli Apologi con le dicerie morali al Sig. Cesare Ottato. 94 woodcuts. 4to. Venezia, 1602. B.M.
Another edition. 4to. Venezia, 1619. B.M.

CAPACCIO (Giulio Cesare).—Antiquitates et Historiæ Neapolitanæ nummis figurisque ornatæ, cum vita auctoris. In "Thesaurus Antiquitatum, etc., per J. G. Grævium et P. Burmannum," vol. ix. p. 2.

CAPACCIO (Giulio Cesare).—Antiquitates et Historiæ Campaniæ Felicis, nummis figurisque adornatæ. The same, vol. ix. part iii.

CAPACCIO (Giulio Cesare).—De Balneis liber, ubi aquarum quæ Neapoli, Puteolis, Bajis, Pithecusis extant virtutes, etc. explicantur, The same.

CAPE OF GOOD HOPE. — Sketches of some of the various Classes and Tribes inhabiting the Colony of the Cape of Good Hope, and the Interior of Southern Africa; with a brief account, descriptive of the manners and customs of each. Plates. 4to. London, 1851. B.M.

CAPEL (Rudolph). — Rariora Becceleriana, prout se obtulerunt et sub stylum venerunt, extemporaneâ opellâ consignante D. Capello P. P. edita. (Completed by J. Vagetius. With the coins engraved.) Fol. Hamburgi, 1684. B.M.
Another edition. — Nummotheca atque rariora Becceleriana. Fol. Hamburgi, 1750. B.M.

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CAPELLO (Antonio) and SILVANI. — Rituum Ecclesiasticorum sive Sacrarum Cæremoniarum SS. Romanæ Ecclesiæ libri tres non ante impressi. Venetiis 1516 Gregorii de Gregoriis excusere Leonardo Lauredano Principi optimo. Cicogn.

CAPIALBI (Vito, Cavaliere).—Cenno sulle Mura d'Ipponio del Cav. V. C. Con tavole intagliate, vi si aggiunge il Giornale degli scavi di Montelione. 8vo. n.p.n.d. S.K.

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CAPIALBI (Vito, Cavaliere).—Esposizione dell' incisione di un raro e pregevole Niccolo, al chiarissimo Signor Consigliere D. Z. Padula. (Esposizione di un anello di argento, e di un bolbo di rame. Al chiarissimo Cav. R. Betti, etc.) (Followed by two letters to Pope Gregory XVI., on presenting copies of the Memorie per servire alla storia della Chiesa Miletese, and the Memorie delle Tipografie Calabresi.) 16 pp. 8vo. (Naples 1840?). B.M.

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Very scarce. Narrative of a voyage in 1458.

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CAPPER (Benjamin Pitts). — A Topographical Dictionary of the United Kingdom. 8vo. London, 1808. B.M.
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CAPPONI (Giovanni Battista).—De Othone æreo, etc., commentarius. With copperplates. 8vo. Bononiæ, 1669. Cicogn.

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CARAMUEL (Juan).—Architectura Civil, recta y obliqua, considerada y dibuxada en el Templo de Jerusalem. 3 vols., with 161 plates. Fol. En Vegeeven, 1678. B.M.

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With notice of subscribers to a monument to the engraver.

CARAVIA (Alessandro).—Il Sogno. With 6 woodcuts. 4to. Venezia, Sabbio, 1541.

The cuts are prized. The work was suppressed, and copies are scarce.

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Reprinted from the "Revue du Monde Colonial."

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Note.—The second part, comprising the supplementary treatises, has a distinct pagination.

CATENACCI (H.). See Jacquemart (A.), Les Merveilles de la Céramique, etc. 8vo. 1866.

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CATESBY (Mark).—Hortus Europæ Americanus, or a collection of 85 trees and shrubs, the produce of North America, adapted to the climates and soils of Great Britain. With 17 coloured plates. Large 4to. London, 1767.

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CAVELER (William).—Select Specimens of Gothic Architecture, comprising the ancient and most approved examples in England, from the earliest to the latest date;.....including plans, sections, elevations, and details; with an historical and descriptive account of each building. 4 vols. 4to. London, 1835-36. S.K.

CAVELER (William).—Architectural Illustrations of Warmington Church, Northamptonshire, consisting of elevations, sections, and details. Fol. London, 1850. S.K.

CAVENDISH (George, Gentleman Usher to Cardinal Wolsey).—The Life of Cardinal Wolsey, and Metrical Visions; from the original autograph manuscript. With notes and other illustrations, by S. W. Singer. (Who wrote Cavendish's Life of Wolsey? A dissertation, by J. Hunter. Appendix.) 2 vols. Several portraits from pictures. 8vo. Chiswick, 1825. B.M.

The Life of Cardinal Wolsey has been attributed, erroneously, to Sir William Cavendish, younger brother of George.

Another edition. 4to. London, 1852.

CAVENDISH (George).—The negotiations of T. Woolsey, the great Cardinall of England, containing his life and death, etc. 5 portraits. 4to. London, 1641. B.M.

Note.—There are two portraits of the Cardinal, one of which is inserted.

CAVENDISH (William, Duke of Newcastle).—Méthode et invention nouvelle de dresser les chevaux, œuvre auquel on apprend à travailler les chevaux, etc. With 42 plates and frontispiece. Fol. Anvers, 1657. 1st edition (sometimes marked with a pen, 1768).

Another edition. Same plates. Large fol. London, 1737. B.M.

English translation.—A General System of Horsemanship in all its branches, containing a faithful translation of the work of Cavendish, Duke of Newcastle. 2 vols. Plates. Large fol. London, J. Brindley, 1743. (New title, London, Corbett, 1748.)

The first vol. contains the translation with the 43 original plates. The second vol. treats of the cure, anatomy, etc., of horses, with 8 and 12 plates; several printed in colours.

CAVENDISH (William, Duke of Newcastle).—A new Method and extraordinary Invention to dress Horses. Fol. London, 1667.

A different work from the former.

French translation.—Méthode nouvelle et invention extraordinaire de dresser les chevaux, nouvellement traduit en français. Without plates. Fol. London, 1671. This translation has often been reprinted in Holland, in small 8vo. It is not correct. De Solleysel prepared a new edition with the author's approval. With plates. 4to. Paris, 1677.

French and German translation.—Nouvelle méthode ..... Traduction ..... avec des annotations cu supplément par De Solleysel, mise en allemand par J. Ph. F. Baron de Pernauer, etc. 82 plates. Fol. Nürnberg, 1700.

Plates after the Antwerp edition, but smaller.

CAVENDISHE Family, The. See Collins (Arthur), Historical Collections, etc. Fol. 1752.

CAVOS (Albert).—Traité de la Construction des Théâtres, avec l'architectonographie des théâtres par Kaufmann. 3 vols. and 3 vols. of plates. Fol. Paris, 1847.

German translation.—Ueber die architektonische Einrichtung von Theatre-Gebäuden; praktische Erörterungen jeder Art über diesen Zweig der Baukunst. With 21 plates. 4to. Leipzig, 1849. S.K.

CAVRIANI (Federico). — Delle scienze lettere ed arti dei Romani, dalla fondazione di Roma sino ad Augusto. 2 vols. 8vo. Mantova, 1822. Bodl.

CAVRIVOLO (Alfonso).—Il sontuoso Apparato, fatto dalla magnifica Città di Brescia, nel felice ritorno dell' Illus. e Reverendiss. Vescovo suo, il Cardinale Morosini; con la spositione de' sensi simbolici che in esso si contengono. Fol. Brescia (1691). S.K.

CAWSE (John).—The Art of painting portraits, landscapes, animals, draperies, satins, etc., in oil colours; practically explained by coloured palettes; with an appendix on cleaning and restoring ancient paintings on panel or canvas. Large 8vo. London, 1840. S.K.

CAXTON (William). — Books, illustrated with woodcuts, printed in England by William Caxton:—

CAXTON (William).

Cessolis (Jacobus de). — The Game and Play of the Chess moralised. With woodcuts. Second edition.

"Explicit per Caxton." Without place or date. Fol. (1481?) B.M. See Cessolis.

CAXTON (William).

Mirrour of the World.—With woodcuts. First edition. Translated by Caxton in 1481, but without printer's name, place, or date. Fol. 1481. B.M.

CAXTON (William).

Catho.—Parvus Catho; and Magnus Catho. With woodcuts. Third edition. Without printer's name, place or date. (1481?) St. John's Coll., Oxford.

CAXTON (William).
Chaucer (Geoffrey).—The Canterbury Tales. With woodcuts. Second edition. By William Caxton. Fol. Without place or date. (1484?) B.M.
See Chaucer.

CAXTON (William).
Voragine (Jacobus de).—The Golden Legend. With woodcuts. First edition. "Fynyshed at Westmestre," in 1483. "By me Wyllyam Caxton." Large fol. (1484?) (Large type for the head lines of the pages.) B.M.
Another edition.—The Golden Legend. With woodcuts. Second edition. "Fynyshed at Westmestre," in 1483. "By me Wyllyam Caxton." Large fol. (1487?) (Smaller type for the head lines of the pages.) B.M.
Another edition.—The Golden Legend. With woodcuts. Third edition. "Fynyshed at Westmestre," in 1493. "By me Wyllyam Caxton." Fol. 1493. B.M.

CAXTON (William).
Æsop.—The Subtyl Historyes and Fables of Esope; of Avian; of Alfonse; and of Poge the Florentine. With woodcuts. "Emprynted by me William Caxton at Westmynstre." Fol. 1484. B.M.
See Æsop.

CAXTON (William).
Royal Book.—The Ryal Book; or a Book for a Kyng. With woodcuts. Translated by Caxton in 1484. Fol. Without printer's name, p. n. d. (1487?) B.M.

CAXTON (William).
Bonaventure, St.—Speculum Vitæ Christi. With woodcuts. First edition. "Emprynted by Wyllyam Caxton." Fol. n.p.n.d. (1488?) Fitzwilliam Libr. Cambr.
2nd edition. With woodcuts. (1491?) B.M.

CAXTON (William).
Doctrinal.—The Doctrinal of Sapience. Woodcuts. "Caxton me fieri fecit." Translated 1489. Fol. n.p.n.d. (1489?) Fitzwilliam Libr. Cambr.

CAXTON (William).
Horæ ad Usum Sarum.—With woodcut. Third edition. 8vo. Without printer's name, n. p. n. d. (1490?) B.M.

CAXTON (William).
Mirrour of the World.—With woodcuts. Second edition. Translated by Caxton in 1481, but without printer's name, place or date. Fol. (1490?) Fitzwilliam Libr. Cambr.

CAXTON (William).
Prayers.—The Fifteen Oes and other devout Prayers. With woodcut frontispiece. "Printed by William Caxton." 4to. n. p. n. d. (1490?) B.M.

CAXTON (William).—Servitium de Transfiguratione Jesu Christi. With woodcut, "Caxton me fieri fecit." n. p. n. d. 4to. (1491?) B.M.

CAXTON (William).—The Playe of the Chesse. 4to. London, 1855.
A reproduction, by Vincent Figgins, of the first work printed in England, 1474; from punches, matrices, and type, cut and cast expressly for the work. S.K.

CAXTON (William).—Remarks upon, and Analysis of "The Life and Typography of William Caxton," with extracts from various English and Continental reviews of the work. 8vo. London, 1864. S.K.

CAXTON (William).—Woodcut portrait of. See Doni, La Zucca del Doni. Venice, 1551. Page 57 of 2nd book.
For full information on the works printed by Caxton, the reader may refer to The "Life and Typography of William Caxton," by William Blades. 4to. 1861–63.

CAYEUX.—Catalogue des tableaux, bronzes, etc., de C., sculpteur. See Catalogues.

CAYLA (Jean Mamert).—Histoire des Invalides.....Illustrée par E. Charpentier. 8vo. Paris (1852). B.M.
Without title-page. One of a series entitled "Publications illustrées."

CAYLA (Jean Mamert).—Histoire des Capitales. Constantinople ancienne et moderne. Plates of different capitals. 8vo. Paris, 1855. B.M.

CAYLUS (Anne Claude Philippe de Tubière de Grimoard de Pestels de Lévi, Comte de).—Recueil d'Antiquités Égyptiennes, Étrusques, Grecques et Romaines. 7 vols. With plates. 4to. Paris, 1752–67.
Vol. i. reprinted 1761.
Besides the title-plates, the first vol. has 107 plates, the second 126, the third 121, the fourth 125, the fifth 120, the sixth 130, and the seventh 97.
There is sometimes appended, Recueil d'Antiquités dans les Gaules, par Félix-F. de la Sauvagère. 29 plates. 4to. Paris, 1770.
German translation.—Des Grafen von Caylus Sammlung von ägyptischen, hetrurischen, griechischen und römischen Alterthümern. Aus dem Französischen übersetzt (by Georg Wolfgang Panzer). Vol i. With copperplates. 4to. Nürnberg, 1766.
No more published.

CAYLUS (Anne Claude Philippe.....Comte de).—Contes Orientaux, tirés des Manuscrits de la Bibliothèque du Roy de France. 2 vols. Plates. 12mo. La Haye, 1743. B.M.

CAYLUS (Anne Claude Philippe.....Comte de).—Numismata aurea Imperatorum Romanorum e cimelio Regis Christianissimi delineata et æri incisa. Portrait, title-page, and 68 plates, with 24 medals on each. Large 4to. n.p.n.d. Bodl.
The plates were supposed to have been destroyed by Caylus after the first few impressions. They were, however, bought by Renouard and a large edition was struck off.

CAYLUS (Anne Claude Philippe.....Comte de).—Recueil des pierres gravées du cabinet du roi, gravées à l'eau-forte sur 306 planches. Small 4to.
1st edition, without title, numbers, or text. Count Caylus only caused some copies to be struck off, but

afterwards Basan bought the plates, put numbers, explanations, and a title, "Recueil de trois cent têtes," etc. 300 plates. Several plates of the first edition are wanting in this, and consequently, several new ones are annexed instead. B.M.

CAYLUS (Anne Claude Philippe.....Comte de).—Tableaux tirés de l'Iliade, de l'Odyssée d'Homère et de l'Enéïde de Virgile, avec des observations générales sur le costume. 8vo. Paris, 1757.

CAYLUS (Anne Claude Philippe.....Comte de).—Histoire de Joseph, accompagnée de dix figures, relatives aux principaux évènemens de la vie de ce fils du Patriarche Jacob et gravées sur les modèles du fameux Reimbrandt (*sic*) par Monsieur le Comte de Caylus. Fol. Amsterdam, 1757. S.K.

CAYLUS (Anne Claude Philippe.....Comte de).—Lettre à M.....31 mai 1750. 12mo. (1750.)
On the statue of "Love" by Bouchardon.

CAYLUS (Anne Claude Philippe.....Comte de).—Vie d'Edme Bouchardon, sculpteur du roi. 12mo. Paris, 1762.

CAYLUS (Anne Claude Philippe.....Comte de) and MAJAULT.—Mémoire sur la peinture à l'encaustique et sur la peinture à la cire, par le C. de Caylus et Majault. Plates. 8vo. Paris, 1755. S.K.
Earlier publication. 8vo. Genève, 1755.
Count Caylus first read this treatise to the Académie des Inscriptions, showing a Minerva's head.
It was also published with frontispiece and 2 plates. 8vo. Genève, 1780.

CAYLUS (Anne Claude Philippe.....Comte de).—Nouveaux Sujets de Peinture et de Sculpture. 8vo. Paris, 1755.

CAYLUS (Anne Claude Philippe.....Comte de).—Éloge historique de M. le comte de Caylus, lu à la rentrée publique de l'Académie Royale des Inscriptions et Belles-Lettres, le 8 avril 1766, par M. le Beau. 4to. (Paris, 1766.)

CAYLUS (Anne Claude Philippe.....Comte de).—Recueil de Testes de Caractère et de Charges. Dessinées par Leonard de Vinci Florentin et gravées par M. le C. de C. Text by P. J. Mariette. 64 plates. Large 4to. (Paris), 1767.

CAYLUS (Anne Claude Philippe.....Comte de).—Des Grafen von Caylus Abhandlungen zur Geschichte und zur Kunst. Aus dem Französischen übersetzt von J. G. Meusel; nebst einer Vorrede von (Christian Adolf) Klotz. 2 vols. With copperplates. 4to. Altenburg, 1768–69.

CAYLUS (Anne Claude Philippe.....Comte de).—Parallèle de la Peinture et de la Sculpture. 8vo. Paris, 1814.

CAYLUS (Anne Claude Philippe.....Comte de). See Dijon. Dissertations sur l'origine de D., etc. Fol. 1771, etc.

CAYLUS (Anne Claude Philippe.....Comte de).—See Catalogues, Collectors.

CAYLUS (Anne Claude Philippe.....Comte de).—Watteau, étude suivie de sa vie, etc. 4to. 1860. See Watteau.

CAYON (Jean).—Église des Cordeliers, la chapelle-ronde, sépultures de la maison de Lorraine, à Nancy. Histoire et description de ces édifices. Plates. 8vo. Nancy, 1842. B.M.

CAYON (Jean).—Ancienne Chevalerie de Lorraine, ou armorial historique et généalogique des maisons qui ont formé ce Corps Souverain, en (*sic*) droit de siéger aux assises; avec un discours préliminaire, etc. Plates. 4to. Nancy, 1850. B.M.
Only 180 copies printed.

CAYON (Jean).—Les Ducs de Lorraine 1048–1757; costumes et notices historiques. Le tout recueilli, dessiné, décrit et gravé sur cuivre .....par J. C. Plates. 4to. Nancy, Saint-Nicolas (printed), 1854. B.M.
Only 125 copies printed.

CAYON (Jean) and ANCELON.—Chronique et description du lieu de la naissance à Lay Saint-Christophe de St. Arnou évêque de Metz, etc., tige des 2e et 3e races des rois de France. 14 plates. 4to. Nancy, 1856.

CAYOT DÉLANDRE (F. M.).—Le Morbihan, son histoire et ses monuments. With album of 20 plates, 4to. 8vo. Vannes and Paris, 1847.

CAYROL (— de).—Conjectures sur une habitation qui était située au midi de la vallée de Pierrefonds près de la voie Romaine de Senlis à Soissons; et observations à propos de stations placées entre ces deux villes. In "Mémoires de la Société d'Archéologie Département de la Somme," vol. xiii.

CAYS DE MARJEVOLS (A.).—Tombeaux, etc. dans le Départmeent de la Lozère. 1 plate. In "Mémoires Soc. Roy. des Antiquaires de France," vol. viii.

CAZES.—Explication des deux tableaux exposés à la porte de l'église de l'abbaye royale de Saint-Germain-des-Prés le 1er jour de mars 1716, et faits pour la même église par MM. Cazes et Verdot, peintres ordinaires du roi. 4to. (Paris, 1716.)

CAZET (L'Abbé).—Notice sur l'Abbaye de St. Marcel. 1844–46. In "Mémoires de la Société d'Histoire et d'Archéologie de Châlons-sur-Saône."

CAZZAITI (Ange de).—Recueil de vues les plus agréables de Naples et de ses environs, dédié au prince Charles de Callimaque. (Gravé par Vincent Aiola.) 24 plates. Fol. Naples, 1804.

CAZZARINI (Giovanni Andrea).—Notizie del canonico G. A. C., di Pesaro, insigne pittore e letterato, da il conte Marco Fantuzzi. 8vo. Venezia, 1804.

CEA (Didacus de).—Thesaurus Terræ Sanctæ; sc. de Franciscanis eorumque religione ibidem. 4to. Romæ, 1639. B.M.

CEAN BERMUDEZ (Juan Agustin). See Bermudez.

CÉARD.—Souvenirs des travaux du Simplon. 30 plates and maps. Fol. Genève, 1837.

CECCHI (Ioannes Baptista).—Bonarum Artium Splendori XII. Tabulas a præstantissimis Italiæ Pictoribus expressas ac primum sub Auspiciis Ferdinandi Caroli Archid. Austr. etc. ære incisas, publicique juris factas Ben. Eredi, et J. B. C. Fol. Florentiæ, 1779.

CECCHINI (Giuseppe).—La descrizione delle Pitture e Ornamenti della R. Capella di S. Lorenzo di G. C. 8vo. Firenze, 1798. Cicogn.

CECCONI (Giovanni Francesco).—Roma sacra, e moderna già descritta dal Pancirolo, e accresciuta da Francesco Posterla. Copperplates and cuts. 8vo. Roma, 1725. Cicogn.

CECCOTTI (Girolamo).—Replica all'autore dei Riflessi sopra l'inclinazione della grand Torre di Pisa, pubblicati nel Giornale di Commercio di Firenze. Confutazione delle Miscellanee Artistiche, dell' Architetto A. Gherardesca, sulla pendenza della Torre della Primaziale Pisana, ed al opuscolo del S. B. Polloni. 41 pp. 16mo. Pisa, 1838. B.M.

CECI (Carlo).—Piccoli Bronzi del Real Museo Borbonico. Distinti per categorie in dieci tavole. Descritti, e disegnati da Carlo Ceci, Custode ordinario del Real Museo Borbonico. Fol. Naples, 1854. S.K.

Another edition, revised and augmented. Oblong fol. Naples, 1858. S.K.

CECIL (Richard).—Works, edited by Rev. Josiah Pratt. 4 vols. 8vo. London, 1811.

Vol. i. contains memoirs of John Bacon, R.A.

CECINA (Lorenzo Aulo).—Notizie istoriche della Città di Volterra, alle quali si aggiunge la serie de' Podestà, e Capitani del Popolo di essa.....Accresciuta di altre Notizie istoriche dal Cavaliere Flaminio dal Borgo. Small 4to. Pisa, 1758. S.K.

CEDERCRONA (Daniel Gustaf).—Sweriges Rikes Ridderskaps och Adels Wapen Bok. Heraldic cuts. Fol. Stockholm, 1746. B.M.

CEFFINO (Zanobio).—La triomphante Entrata di Carlo V. Imperadore Augusto: in Lalma Citta di Roma: con significato delli Archi Triomphali: e delle Figure antiche.....in proso e versi Latini (in a letter signed C. Z.). 4 pp., and heraldic frontispiece. 4to. Roma, 1536. B.M.

CELANO (Carlo).—Notizie del bello, dell' antico, e del curioso della Città di Napoli, per li signori forestieri: diviso in tre giornate. With many plates. 12mo. Napoli, 1758. Cicogn.

An earlier edition, divise in dieci giornate. 12mo. Napoli, 1692.

CELIDONIO (Carlo, Master of Ceremonies).—Relazione della venuta, e dimora in Milano dell' Arciduchessa Maria Teresa d' Austria Gran Duchessa di Toscana, e di Francesco III. Duca di Lorena, nel mese di Maggio dell' anno 1739 e loro viaggio. 1 plate. 8vo. Milano, 1739. Cicogn.

CELIO (Gaspare).—Dell' abito di Cristo. Memoria delli nomi degli artefici delle Pitture che sono in alcune chiese, facciate, e palazzi di Roma. 12mo. In Napoli, 1638. (Guide book.) Cicogn.

Another edition. Memoria fatta delli nomi, etc. 18mo. Napoli, 1638. Cicogn.

CELLA (Jacopo della).—Orazione per la solenne distribuzione dei premj agli studiosi delle Belle Arti nell' Istituto di Bologna. 8vo. Lucca, 1794. Cicogn.

CELLESI (Donato).—Sei Fabriche di Firenze, disegnate e incise da D. C. Small fol. Firenze, (1851). S.K.

CELLIEZ (Adelaïde).—Les Impératrices. France, Russie, Autriche, Brésil.....Ouvrage illustré de seize dessins à deux teintes par MM. Y. et H. Grenier. 8vo. Paris, (1860?). B.M.

CELLINI (Benvenuto).—Due Trattati. Uno intorno alle otto principali Arti dell' Oreficeria. L'altro in materia dell' Arte della Scultura; dove si veggono infiniti segreti nel lavorar le Figure di Marmo, e nel gettarle di Bronzo. Composti da M. Benvenuto Cellini scultore Fiorentino. Woodcuts and initial letters. 1st edition. 4to. Fiorenza, 1568. S.K.

2nd edition. With preface. 4to. Firenze, 1731.

Reprint, enlarged, with Serie degli artisti che hanno lavorato ne' metalli. 4to. Turin, (1731). Cicogn.

Another edition. 8vo. Milano, 1811. Bodl.

French translation.—Traité de l'Orfévrerie. Traduit de l'Italien pour la première fois. Par M. Eugène Piot. Plates. Paris, 1842, etc.

Forming vol. ii. of "Le Cabinet de l'Amateur," etc.

CELLINI (Benvenuto).—Vita di B. C. orefice e scultore Fiorentino, da lui medesimo scritta, nella quale molte curiose particolarità si toccano appartenenti alle arti ed all' istoria del suo tempo, tratta da un' ottimo-manoscritto, e dedicata all' eccellenza di Mylord Riccardo Boyle, Conte di Burlington, etc. 4to. Colonia, n. d. (Naples, 1728.) S.K.

(According to Cicognara, Firenze, 1730.)

Reprint. Distinguished from the original by the pagination of the index of names. Firenze, 1792.

There is said to be also a second reprint.

Other editions:—

2 vols. 4to. Milan, 1805.

3 vols. (Da G. Palamède Carpani.) 8vo. Milano, 1806–11.

3 vols. 8vo. Milano, 1821.

16mo. Pisa, 1824.

16mo. Milano, 1824.

Reprinted by Francesco Tassi. 3 vols. 8vo. Firenze, 1829.

By Giuseppe Molini. 24mo. Firenze, 1830.

Another edition by Giuseppe Molini.—Collazionata di nuovo coll' originale, e recorretta con brevi annotazioni e una scelta di documenti. 2 vols. 8vo. Firenze, 1832. S.K.

And by G. Molini. 2 vols. 8vo. Firenze, 1842.

8vo. Leipzig, 1833.

3 vols. 8vo. Torino, 1845–46.

By B. Bianchi. 12mo. Firenze, 1852.
Another edition. By B. Bianchi. 8vo. Firenze, 1866. S.K.
English translation.—Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the Arts and the History of the sixteenth century. 3rd edition, corrected and enlarged from the last Milan edition, with the notes and observations of G. P. Carpani, now first translated by Thomas Roscoe. 2 vols. Royal 8vo. London, 1822. B.M.
Other editions.—8vo. London, 1823. S.K.
12mo. London, 1847. B.M.
8vo. London, 1850. B.M.
Another translation.—The Life of Benvenuto Cellini: a Florentine Artist. Containing a variety of curious and interesting particulars relative to Painting, Sculpture, and Architecture; and the history of his own time. Written by himself in the Tuscan language, and translated from the original by Thomas Nugent, LL.D., F.S.A. 2 vols. 8vo. London, 1771. S.K.
Other editions.—8vo. London, 1840. B.M.
12mo. London, 1847. B.M.
French translation. .....par Th. de Saint-Marcel. 8vo. Paris, 1822.
.....par D. D. Farjasse. 2 vols. 8vo. Paris, 1833.
German translation.—Leben des Benvenuto Cellini, florentinischen Goldschmieds und Bildhauers, von ihm selbst geschrieben. Uebersetzt und mit einem Anhange herausgegeben von Goethe. 2 vols. With portrait. 8vo. Tübingen, 1803.
Other editions.—2 vols. With portrait. 8vo. Stuttgart, 1811.
Wien, 1811.
Dutch translation. By Pieter van Limburg-Brouwer. 2 vols. 8vo. Gröningen, 1845.

CELLINI (Benvenuto).—Œuvres complètes de B. C., orfévre et sculpteur florentin, traduites par Léopold Leclanché. 8vo. Paris, 1843.
2e édition. 2 vols. 18mo. Paris, 1847.

CELLINI (Benvenuto).—Ricordi di B. C. da Bartolommeo Gamba. 8vo. Venezia, 1831.

CELLINI (Benvenuto).—Benvenuto Cellini's letzte Lebensjahre, von A. Reumont. In "Historisches Taschenbuch, herausgegeben von F. von Raumer," new series, vol. viii. (Leipzig, 1847.)

CELLINI (Benvenuto).—Münzen und Medaillen des Benvenuto Cellini. With 1 plate. 4to. Berlin, 1855.

CELLINI (Benvenuto).—Ricordi Prose e Poesie, con documenti, la maggior parte inediti, in seguito della vita pubblicata da Francesco Tassi. (Vol. iii.) 8vo. Firenze, 1829. Athen.

CELLINI (Benvenuto).—Étude sur l'Art Florentin au xvie siècle par C. de Villiers. 8vo. Paris, 1857.

CELLINI (Benvenuto). — Die Cinque-Cento-Cameen und Arbeiten des Benvenuto Cellini .....im k. k. Münz- und Antiken-Cabinette zu Wien .....1858. See Arneth (Joseph von).

CELLINI (Benvenuto).—Studien über Benvenuto Cellini. Von Joseph Arneth. 37 pp., and 10 chromolithogr. plates. 4to. Wien, 1859. S.K.

CELLINI (Benvenuto). — Benvenuto Cellini. Article from the "Cornhill Magazine," September 1865. S.K.

CELLINI (Benvenuto). — Abhandlungen über die Goldschmiedekunst und die Sculptur von Benvenuto Cellini.....1867. See Brinckmann (Justus).

CELLIO (Antonio). — Descrizione di un nuovo modo di trasportare qualsisia figura disegnata in carta, mediante i raggi solari. s. sh. 4to. Roma, 1686. Cicogn.

CELSIUS (Olavus).—Dissertatio de Urnis Veterum Sepulchralibus; resp. Joh. Kempe. 8vo. Upsaliæ, 1706. Bodl.

CELSIUS (Olavus).—De monumentis post Gothicas Romanorum victorias; resp. Prof. Reg. Pet. Faggot. 8vo. Upsaliæ, 1716. Bodl.

CELTIBÈRE.—Notre Dame de Paris; recueil contenant 80 planches dont 22 doubles et 6 col., et une notice archéologique, où l'on recherche la nature, l'origine et la raison d'être de toutes les parties du monument. Fol. Paris, 1853.

CELTIBÈRE.—Le Napoléonium. Monographie des Palais du Louvre et des Tuileries. Histoire archéologique et monumentale, par Celtibère, archéologue. Text, and 64 plates. Fol. Paris, 1856.

CÉNAC-MONCAUT.—Aquitaine et Languedoc, ou histoire pittoresque de la Gaule méridionale. 2 vols. Plates. 8vo. Paris, 1847.

CÉNAC-MONCAUT. — Voyage archéologique et historique dans le Pays Basque, le Labour et le Guipuscoa, dans l'ancien comté de Comminges et dans celui des Quatre-Vallées. 2 parts. With plates. 8vo. Tarbes et Paris, 1857–58.

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Plates 1–56 were also published with anonymous letterpress, of which that to plates 26–50 is identical with this, and that to plates 1–25 is different. Plates 1–50 were also published under the title: "Altars, tabernacles, and sepulchral monuments.....Descriptions.....by Mrs. Bartlet." The title-pages are engraved.

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DALTON (Richard).—Remarks on Prints that were published in the year 1781, relative to the manners, customs, etc. of the present inhabitants of Egypt, from drawings made on the spot, A.D. 1749. 1 plate. 8vo. London, 1790. B.M.

DALTON (Richard). — Antiquities and views in Greece and Egypt, with the manners and customs of the inhabitants, from drawings made on the spot, A.D. 1749. Engraved on 79 copper plates, by Chatelain and others. The Turkish and Egyptian habits, coloured. Fol. London, 1791. Soane Mus.

DALY (César).—Revue générale de l'Architecture et des Travaux publics. Journal des architectes, des ingénieurs, des archéologues, des industriels, et des propriétaires. 4to. Paris, 1840, etc. S.K.

DALY (César).—L'Architecture privée au xixme siècle sous Napoléon III. Nouvelles Maisons de Paris et des environs, etc. (A series of engraved architectural drawings, without letter-press). 3 vols. Fol. Paris, 1864, etc. S.K.

DALY (César).—Décorations extérieures et intérieures des nouvelles Maisons de Paris et des Environs. Deuxième Série. Fol. Paris, 1868. S.K.

DALY (César).—Des concours pour les Monuments publics, dans le passé, le présent et l'avenir. Imp. 8vo. Paris, 1861. S.K.

DALY (César).—Nos doctrines, réponse à deux objections. 8vo., n.p. n.d. B. Arch.

DALY (César).—Un puits de la Renaissance à Toulouse. 8vo., n.p. n.d. B. Arch.

DALY (César).—Ce que peut raconter une grille de fer, de l'influence des femmes sur l'architecture au xviiime siècle. 8vo. Paris, 1864. B. Arch.

DALY (César).—Motifs historiques d'Architecture et de sculpture d'ornement pour la composition et la décoration extérieure des édifices publics et privés. Choix de fragments empruntés à des Monuments Français, du commencement de la Renaissance à la fin de Louis XVI., etc. With plates and woodcuts. Fol. Paris, 1864. In progress. S.K.

DALY (César). — Adresse du Bureau de 1852, aux membres de la Société Centrale des Architectes. 4 pp. 8vo. Paris, n.d.

DALY (César).—Du project d'achévement de la cathédrale de Cologne. 8vo. Paris, 1842. From the "Revue générale de l'Architecture et des Travaux publics."

DALY (César).—Concours pour le grand prix d'architecture de 1842. 8vo. Paris, 1842. From the same, vol. xvii.

DALY (César).—Mémoire sur les voutes en berceau portant sur une surcharge limité à un plan horizontal. 8vo. Paris, 1860. From the same, vol. xvii.

DALYELL (Sir John Graham).—A Tract chiefly relative to Monastic Antiquities; with some account of a recent search for the remains of the Scottish kings interred in the abbey of Dunfermline. 8vo. Edinburgh, 1809. B.M.

DALYELL (Sir John Graham).—Musical Memoirs of Scotland, with Historical Annotations and Notes, illustrative of the Manners and Customs of Scotland, &c. 45 plates. 4to. Edinburgh, 1849.

DALZEL (Andrew).—Substance of Lectures on the Ancient Greeks, and on the revival of Greek Learning in Europe. 2 vols. 8vo. Edinburgh, 1821. S.K.

DALZEL (Andrew).—Notes and Illustrations to J. B. Chevalier's description of the Plain of Troy. See Chevalier (J. B.).

DALZIEL (The Brothers).—A Round of Days described in original poems by some of our most celebrated poets, and in pictures by eminent artists, engraved by the Brothers Dalziel. Small 4to. London, 1866. S.K.

DALZIEL (The Brothers).—Illustrated works engraved by them. *See*—

Æsop, Æsop's Fables.....Edited by E. Garrett. Sq. 18mo. 1867. S.K.

Arabian Nights Entertainments. 2 vols. 4to. London, 1865. S.K.

Bunyan (John).—The Pilgrim's Progress, &c. With 110 illustrations by J. D. Watson. Royal 8vo. 1861.

The same, with engravings on wood, from designs by W. Harvey. 4to. n.d.

Cornhill Gallery, The. 4to. 1864. S.K.

De Foe (Daniel).—Robinson Crusoe.....Illustrated by J. D. Watson, etc. Crown 4to. 1864. S.K.

Doyle (R.), Bird's Eye Views of Society. Ob. 4to. London, 1864. S.K.

Golden Thoughts from Golden Fountains. 4to. (1867.) S.K.

Goldsmith (O.). Illustrated Goldsmith. Royal 8vo. 1865. S.K.

Milton (J.), Comus. 8vo. 1858. S.K.

Taylor (T.), Pictures of English Landscape. 4to. 1863. S.K.

DAMAME-DÉMARTRAIT (M. F.).—Collection complète des divers jardins et points de vues de maisons de plaisance Impériales de Russie et de celles des plus grands seigneurs de cet empire, dessinées d'après nature et gravées par D. D., &c. 36 plates, coloured. With dedication, title, and advertisement. Large fol. Paris, 1811.

DAMAME-DÉMARTRAIT (M. F.). — Paris et ses alentours, à plus de trente lieues à la ronde. Fol. Paris, 1818. Athen.

Two numbers only, with five plates each, have appeared.

DAMAME-DÉMARTRAIT (M. F.). — Vues et Costumes du Royaume de Naples. 24 plates. Fol. Paris, 1818.

DAMAME-DÉMARTRAIT (M. F.). — Vues des principales Villes de Russie, costumes et usages des habitants de cet empire. Text and 8 plates. Fol. Paris, 1818.

DAMAS-MARCHANT (Nicolas, Baron). Lettres.....sur la numismatique et l'histoire. Nouvelle édition augmentée de fragments inédits de l'auteur, et annotée par plusieurs numismates et archéologues. Plates. 8vo. Paris, 1850, etc. B.M.

DAMASCUS.—Damas et le Liban. Extrait du Journal d'un Voyage en Syrie au printemps de 1860. (By Louis Philip Albert, Count de Paris.) 8vo. Londres, 1861. B.M.

DAMAY.—Académie d'Amiens. Discours sur les beaux arts, prononcé par M. D., directeur dans la séance publique du 31 Août, 1845. 8vo. Amiens, 1847.

DAMBOURNEY.—Recueil de procédés et d'expériences sur les teintures solides que nos végétaux indigènes communiquent aux laines et aux lainages. Avec Supplément. 2 vols. (in 1). 4to. Paris, 1786-88.

Another edition :—Avec le Supplément refondu. 8vo. Paris, an 11 (1794).

DAMBREVILLE — Abrégé de l'Histoire des Ordres de Chevalerie. 8vo. Paris, 1807.

Another impression, with 28 plates. 4to. Paris, 1807.

DAMEMME (Henri).—Essai pratique sur l'emploi ou la manière de travailler l'Acier. 8vo. Caen, 1835.

DAMER (Hon. Anne S.). — Bassi-relievi. See Boydell (John and Josiah).—Shakespeare. 2 vols. Atlas fol. 1803–5.

DAMER (Hon. Mary Georgiana Emma Dawson).—Diary of a tour in Greece, Turkey, Egypt, and the Holy Land. 2 vols. Plates. 12mo. London, 1841. B.M.

DAMHOUDÈRE (Josse de). — La practique et enchiridion des causes criminelles, illustrées par plusieurs élégantes figures. 56 Woodcuts, showing methods of punishment, &c. 4to. Louvain, Estienne, Wauters, et Jehan Bastien, 1554 or 1555.

Another edition. 4to. Anvers, J. Bellere, 1564. B.M.

Earlier editions, by Bellere. With Latin text and 69 woodcuts. Praxis rerum Criminalium. 8vo. 1556.

Another edition. 4to. 1562.

With Flemish text. Practyke in criminele saken, met schoone figueren. 4to. Rotterdam, 1650.

DAMHOUDÈRE (Josse de). — Praxis rerum civilium, cum notis Nic. Thuldeni. With woodcuts. 4to. Antverpiæ. 1617.

German text. Practica gerichtlicher Handlinegen, &c. 2 vols., with woodcuts. Fol. Francfürt, 1581.

Flemish text. Woodcuts. 4to. Gravenhagh, 1626.

DAMHOUDÈRE (Josse de).—Practyke van civile en criminele zaken nit het Latin door K. van Nispen. Woodcuts. 4to. Rotterdam, 1656.

German text. (Benther von Carlstatt.) Woodcuts. 4to. Francfürt, 1565.

Other editions:—With woodcuts. 4to. 1571. 4to. 1581.

4to. Rotterdam, 1669. And 3 parts in 1 vol. 4to. Rotterdam, 1660.

These woodcuts give much detail of costume, furniture, &c. of the end of the 16th century.

DAMIANO.—Questro libro e da impararea giocare a scacchi. Woodcuts. 4to. Impressum Rome per St. Guillereti & Herculem Nani, 1512.

In Spanish and Italian, without place or date. 8vo. Gothic letter, 64 leaves. And, without place. or date. 8vo., in Roman characters, 62 leaves Both with woodcuts and of the 16th century.

Reprinted. Woodcuts. Roma, Joanne Philippo de Nani. 8vo. 1518.

Other editions:—

16mo. Roma, per Ant. Bladi di Asula. 1524.

With woodcuts. 8vo. Venetiis, 1564.

8vo. Bologna, Gio. Rossi, 1606.

8vo. Venezia, Pietro Farri, 1618.

An edition, in Italian, with woodcuts, 16th century. Goth. letter, n.p. n.d.

French translation:—Le plaisant jeu des echecz renouvellé avec instruction pour facilement l'apprendre et le bien jouer, naguere traduit de l'Italien en Français par feu Claude Gruget, Parisien. 8vo. Paris, G. le Noir, 1560.

English translation:—The plesaunt and wittie playe of the Chestes, by Ralph Lever. 12mo. London, 1562.

Another edition. The pleasaunt Cheasts renewed, with instructions, both to learn it easily, and to play it well. Lately translated out of Italian into French, and now set forth in Englishe by James Rowbotham. Goth. letter. 8vo. Printed at London by Rowlande Hall for I. R., &c. 1562.

Another edition. 8vo. London, Thomas Marshe, 1569.

A translation of Damiano and others. London, 1813. See Sarratt (I. H.).

DAMIER (Paul Ed.). — Wappenbuch sämmtlicher zur Esthländischen Adelsmatrike gehörigen Familien. Plates. 4to. Reval, 1852.

DAMKIER (Jacob Rasmus).—Et Par Ord om "Thorvaldsens Museum" et Sendebrev til Menigmand især i Tylland fra J. R. D. 26 pp. 8vo. Aalborg (1837). B.M.

DAMM (C. T.).—Einleitung in die Götterlehre und Fabelgeschichte der alten griechischen und römischen Welt. 8vo. Berlin, 1786.

DAMMAN (Hadr. Gand).—Imperii ac Sacerdotii ornatus diversarum gentium peculiaris vestitus, excudebat Abr. Bruin. 24 plates of civil and 6 of religious costume. 4to. Coloniæ, 1578.

DAMPIER (William). — New Voyage round the World. 3 vols., with plates. 8vo. London, 1697–1707.

Another edition, by W. Funell, with plates. 8vo. London, 1707.

Another edition. 4 vols., with plates. 8vo. London, 1729. B.M.

With French text, and plates:—

4to. Haag, 1698.

5 vols. 12mo. Amsterdam, 1711.

5 vols. 12mo. Rouen, 1715.

8vo. Frankfort, 1765.

DAMPIER (Rev. W. J.).—Memoir of John Carter (a self-taught Artist). With plates. Post 8vo. London, 1850. B.M.

DAN (Pierre).—Le Tresor des Merveilles de la Maison Royale de Fontainebleau, etc. The engravings by A. Bosse, etc.) Fol. Paris, 1642. B.M.

DANA (Charles Anderson).—The Black Aunt. Stories and Legends for children. With woodcuts after designs by Louis Richter. Translated from the German by C. A. D. 8vo. Leipzig, 1848. B.M.

DANA (Charles Anderson).—Nut-Cracker and Sugar-Dolly, and other stories and legends for children. Illustrated by Louis Richter. Translated from the German by C. A. D. 16mo. London, Leipzig (printed), 1849. B.M.

DANAÉ AND PERSEUS.—Ancient Frescoes of, at Pompeii. See Guidobaldi (Domenico de').—Su tre Dipinti murali Pompeiani, etc. Imp. 8vo. 1861.

DANBY (F.). — See Marvy (Louis). — Sketches after English landscape painters. 4to. n.d.

DANCE (François). — Nieuwe Festomengeinventeert door F.D. Fol. Amsterdam, (1680 ?). B.M.

DANCE (George).—A Collection of Portraits sketched from the life...since the year 1793, by G. D., R.A., and engraved in imitation of the original drawings, by William Daniell, A.R.A. (with a biographical sketch of each person). 2 vols. Fol. London, 1809–14. S.K.

DANCES OF DEATH.—Sets of plates and books illustrating these compositions. Published in England, France, Germany, Holland, Italy, Switzerland. Arranged according to dates :—

DANCE OF DEATH.—La Danse Macabre. 11 leaves, Gothic letter. 17 woodcuts. Small fol. Paris. Guy Marchant, 28 Sept. 1485. The first known edition according to Ebhert. Bibliographical Dictionary. No. 5670.

DANCE OF DEATH.—Ce present liure est appele miroer salutaire pour toutes gens et de toutes estatz...La danse Macabre nouuelle (historiée et augmentée de plusieurs nouveaux personnages et beaux dits, et les trois morts et trois vifs). Gothic letter, 16 leaves, with 23 woodcuts and the signatures *a* and *b*. Small fol. Paris. Guyot Marchant. 7 Juin 1486. With it, La danse macabre des femmes et le debat du corps et de lame. Small fol. Gothic letter, 16 leaves, with the signatures *c* and *d*. Paris, 7 Juli 1486.

DANCE OF DEATH.—See Champollion-Figiac (Jean Joseph).—Notice d'une édition de la Danse Macabre, antérieure a celle de 1486, etc. 8vo. 1811.

DANCE OF DEATH.—Cy est la nouvelle danse macabre des hommes, dicte miroer salutaire de toutes gens, etc. Gothic letter. Woodcuts. Fol. Paris. Guyot Marchant, 1490.

DANCE OF DEATH.—Cy est la danse macabre des femmes, toute historiée et augmentée de nouveaulx personnaiges, etc. Fol. Paris, Guyot Marchant, 1491.—S'ensuivent les trois mors et les trois vifz, auec le debat du corps et de lame. Same p. and d. 2 pieces in 1 vol. with woodcuts, Gothic letter.

Fuller than the edition of 1486.

DANCE OF DEATH.—La grant danse macabre des hōmes et des fēmes. Avec les dis des trois mors et trois vifs, le debat du corps et de lame, la complainte de lame dampnee, et lenseignement pour bien vivre et bien mourir. (Reprinted chiefly from the edition of 1486 ; edited by S.) Woodcuts. 8vo. Paris, 1858. B.M.

This is the 24th livraison of a series entitled :—"Collection de poésies, romans, chroniques, etc., publiée d'après d'anciens manuscrits et d'après des éditions des xve et xvie siècles."

DANCE OF DEATH.—La grant danse macabre des hommes et des femmes...Le debat du corps et de lame. La complainte de lame dampnee, &c. Goth. letter. Woodcuts. Fol. Lyon, 18 Febr. 1499.

DANCE OF DEATH.—La grant danse macabre des hommes et des femmes, etc. Gothic letter, with 65 woodcuts, 40 leaves in 2 columns, with the signatures *a–k*. Fol. Troyes. N. le Rouge (before 1500).

Described in Dibdin (T. F.).—Bibliographical Decameron I. p. 88.

DANCE OF DEATH.—See Ephemerides. Compost. I cy est le cōpost et kalendrier des bergeres, contenant plusieurs materes (including the dance macabre [or dance of Death] des femmes. Fol. 1499.

DANCE OF DEATH.—La dance macabre. End. (Fol., 27 verso.) Cy fine la dāce macabre avecqs les dictz des troys mortz et des troys vifz, etc. Woodcuts. 4to. Nicole de la barre. Paris, 1500. B.M.

DANCE OF DEATH.—La Dance Macabre.

"Vivans qui voyez ceste dance,
Se souvent la regardez,
Vous scaires bien lagardez,
Q' hōneur mōdain nest pas chesāce."

(Bibliographical analysis of La Danse Macabre preserved in the British Museum.) L.P. 4to. S. and R. Bentley, London (1820). Woodcuts. Privately printed. A reprint from Paris, 1500. B.M.

DANCE OF DEATH.—La grant danse macabre des hommes et des femmes, etc. Gothic letter, with woodcuts. 4to. Lyon, Nourry, 1501.

DANCE OF DEATH. — Todtentantz. Begin. Sig. Aii. Gott hat ers-chaffen menschlichs gochlecht zu erst inn unschuld, frumb und grecht, etc. End. Sig. G. (vi.). Dann er fert inn derselben stund Ab inn die ewig pein (and at the foot of the page)...deus arbiter omnia insta). 42 woodcuts, coloured. Fol. (Jobst Denecker, Formschneyder, Augsburg, 1544). B.M.

DANCE OF DEATH.—La gran danse macabre des hōmes et des fēmes hystoriée et augmentée de beaulx dictz en Latin. Le debat du corps et de lame. La complaincte de lame dammee. Exhortation de bien vivre et bien mourir. La vie du maulvais Antechrist. Les quinze signes. Le iugement. Woodcuts. 4to. Lyon, 1555. B.M.

(Another edition.) La grande dance macabre des hommes et des femmes historiée et renouvelée de vieux Gaulois, en langage le plus poli de notre temps. Avec le débat du Corps et de l'Ame. La

Complainte de l'Ame damnée. L'exhortation de bien vivre et bien mourir. La Vie du mauvais Antechrist. Les quinze signes du Jugement. Woodcuts. 4to. (Troyes), 1728. S.K.

DANCE OF DEATH.—La grande Danse Macabre des hommes et des femmes précédée du dict des trois mors et des trois vifz, du débat du corps et de l'ame, et de la complaincte de l'ame dampnée. 4to. Paris. n.d. S.K.

Modern edition with copies of the cuts in the Troyes edition of 1486.

DANCE OF DEATH.—Les simulachres et historiees faces de la mort, autant elegammēt pourtraictes que artificiellement imaginees. (The designs have been ascribed to Hans Holbein; the dedication and descriptive verses in French to J. de Vauzelles.) 4to. Lyon, 1538. B.M.

DANCE OF DEATH.—Imagines mortis. His accesserunt epigrammata e Gallico idiomate à G. Amylis in Latinum translata. Ad hæc medicina animæ.....Pratis consolandi ob morbi gravitatem periculose decumbentes, etc. (The designs have been ascribed to Hans Holbein.) Engravings 8vo. J. et F. Frellonii, Lugduni, 1545. B.M.

DANCE OF DEATH.—Simolachri, historie e figure de la morte, ove si contiene la medicina de l'anima.....et.....il modo, e la via di consolar gl'infermi; un sermone di S. Cipriano de la mortalità.....un Sermone di S. Giovan Chrisostoms, che ci essorta à patienza, &c. (41 plates, some from drawings ascribed to Hans Holbein.) 8vo. V. Vaugris (Venice), 1545. B.M.

Another edition. Aiuntovi di muovo molte figure mai piu stampate. Plates. 8vo. G. Frellone, Lyone, 1549. B.M.

DANCE OF DEATH.—Trionfo e Danza della Morte, o Danza Macabra a Clusone, dogma della Morte a Pisogne nell Provincia di Bergamo, con osservazione storiche ed artisteche du G. Vallardi. Opera adorna di tavole illustrative. (One from A. Dürer.) Small fol. Milano, 1859. S.K.

DANCE OF DEATH.—Imagines Mortis. His accesserunt, epigrammata, è Gallico idiomate à G. Æmylio in Latinum translata. Et Erasmi Roterod. liber De præparatione ad mortem..... (D. Cæcilii Cypriani Episcopi Carthaginensis Sermo de immortalitate (mortalitate). Oratio ad Deum, apud ægrotū, dum invisitur, dicenda. Oratio ad Christum in graui morbo dicenda. D. Chrysostomi Patriarchae.....de Patientia & consummatione hujus seculi.....& Aliis.....Sérmo. D. Eras. Roterodami in genere consolatoria Declamatio de Morte). (The designs ascribed to Hans Holbein.) 8vo. Coloniæ, 1555. B.M.

Another edition. Imagines mortis, &c. (J. Theophilo interprete.) Woodcuts. 8vo. Coloniæ, 1555. B.M.

DANCE OF DEATH.—Imagines Mortis: his accesserunt epigrammata e Gallico idiomate in Latinum traslata. 53 plates, by Hans Holbein. 8vo. Coloniæ, 1557. Cicogn.

(The marks I. L. C. T. and D. B. 1557 are on the 10th Commandment figured in the Chastity of Joseph.)

Other editions:—

8vo. Coloniæ, 1555.
" " 1566.
" " 1567.
" " 1572.
" " 1573.

DANCE OF DEATH.—Der Todtendantz durch alle Stende unnd Geochlecht der Menschen, darinnen ihr herkomen und ende nicktigkeit und sterbligkeit als in eim Spiegel zu beschawen, fürgebildet, und mit schönen Figuren gezieret Mit Sampt der heylsamen Artzney der Selen (by U. Regius); Item zweyen schönen Sermonen, die erst S. Cypriani vom Sterbē, die ander S. Chrysostomi von der gedult; noch etliche schöne tröstung dero so kranck uñ in todts nöten ligen. (Translated and edited by C. Scheidt.) 8vo. (Cologne?), 1557. B.M.

DANCE OF DEATH.—Les images de la mort, auxquelles sont adjoustées dixsept figures. Davantage. La medicine de l'ame. La Consolation des Malades. Un sermon de mortalité, par Saint Cyprian. Un sermon de patience par Saint Jehan Chrysostome. 17 woodcuts, ascribed to H. Holbein. 8vo. J. Frellon, Lyon, 1562. B.M.

DANCE OF DEATH. — Todten Dantz durch alle Stände und Geschlechte der Menschen etc. MS. notes and additions. (Engravings.) 4to. Franckfurt am Main, 1617. B.M.

DANCE OF DEATH.—Begin Mortalium nobilitas, etc. (a series of plates with illustrative texts from Scripture). 4to. (Amsterdam? 1620?). B.M.

DANCE OF DEATH.—Todten-Tanz wie derselbe in der löblichen und weitberühmten Statt Basel,.....zu sehen ist: mit beygefügten auss Heiliger Schrifft und denen alten Kirchenlehrern gezogenen, Erinnerungen vom Tod, Aufferstehung .....und dem ewigen Leben. (Æ. Sylvii..... Missiv.....darinnen die Stadt Basel kürtzlich beschrieben: durch C. Wurstisen verdolmetscht. S. C. Cypriani Predigt Das ein Christ willig und gern leyden und sterben soll. J. Chrysostomi..... Sermon: von Geduld, und dem End dieser Welt.) Nach dem Original in Kupffer gebracht und herausgegeben durch M. Merian. Engravings. Sm. 4to. Franckfurt, 1621. S.K.

Other editions:—

Sm. 4to. Franckfurt, 1649. B.M.
Sm. 4to. Franckfurt, 1696. B.M.

DANCE OF DEATH. — Icones mortis sexaginta imaginibus, totidemqæ inscriptionibus insignitae, versibus quoqz Latinis et Germanicis illustratæ. Vorbildungen des Todtes, etc. Durch J. Vogel. (The Latin verses by G. Æmilius; the German verses by G. P. H., i.e., Georg. Philipp Harsdoerffer.) Engravings. 8vo. Nürnberg (1647). B.M.

DANCE OF DEATH. — Sterbenspiegel, das ist: Sonnenklare Vorstellung menschlicher Nichtigkeit durch alle Stände und Geschlecter; vermittert 60 deenstlicher Kupferblätteren lehrreicher Ueberschrifften, und beweglicher zu vier stimmen aussgesetzter Todtengesängen [by J. G. Müller] vor disem angefangen durch R. Meyern .....Jetztaber.....zu end gebracht, und verlegt durch C. Mayern. (There is also an engraved title page which reads Rudolf Meyer's Todten-dantz, etc.) (60 engravings.) 4to. Zurich, 1650. B.M.

Some of these plates re-appear in an edition, Hamburgh, 1759.

DANCE OF DEATH.—Mortalium nobilitas. (Thirty engravings from Holbein's Dance of Death, with borders designed by A. van Diepenbeek; and a scriptural text to each: the whole engraved by W. Hollar.) 8vo. Paris, 1651. B.M.

DANCE OF DEATH.—Varii e veri ritralti della morte, &c. da G. B. Manni. 8vo. Venezia, 1669. B.M.

DANCE OF DEATH.—Theatrum mortis humanæ tripartitum: 1 Pars, Saltum mortis; 2 Pars, Varia genera mortis; 3 Pars, Pœnas damnatorum, continens Figuris ænis illustratum das ist: Schau-Buhne dess menschlichen Todts.....an Tag gegeben durch J. W. Valvasor. (Engravings.) 4to. Laybach, 1682. B.M.

DANCE OF DEATH.—Imagines Mortis, or the Dead Dance of H. Holbeyn, etc. (Etched by T. Nieuhoff Piccard.) (19 engravings.) 8vo. [London? 1698.] B.M.

DANCE OF DEATH.—Beschreibung des so genannten Todten-Tantzes, wie selbiger an unterschiedlichen Orten, Sonderlich an Hertzog Georgen's Schlosse in Dressden als ein curiöses Denckmahl Menschlicher Sterbligkeit zu finden. (By P. C. Hilschen.) Folding plate. 8vo. Dresden und Leipzig, 1705. B.M.

DANCE OF DEATH.—Schau-platz des Todes, oder Todten-Tanz on Kupffern und Versen vorgestellet: Ehemahls von Sal. van Rusting, M.D., in Nieder-Teutscher Sprache, nun aber in Hoch-Teutscher, mit nöthigen Anmerkungen herausgegeben von J. G. Meintel. (Engravings in text.) 8vo. Nürnberg, 1736. S.K.

DANCE OF DEATH.—Todten-Tanz, wie derselbe in.....Basel als ein Spiegel menschlicher Beschaffenheit künstlich gemachlet und zu sehen ist. Nach dem original in Kupfer gebracht nebst einer Beschreibung von der Stadt Basel [by Pope Pius II.] La Danse des Morts.....dessinée et gravée sur l'original de feu Mr. M. Merian. [The French translation by P. Viene.] Erinnerung von der menschlichen sterblichkeit, etc. (Engravings.) 4to. Basel, 1744. The French title bears date 1756. S.K.

Another edition, French and German, with same plates. 4to. Basel, 1789. S.K.

In German only, with same plates. 4to. Franckfurt am Mayn, 1725. S.K.

DANCE OF DEATH.—Geistliche Todts-Gedancken bey allerhand Gemählden und Schildereyen, in Vorbildung unterschiedlichen Geschlects, Alters, Standes, und Würdens-Persohnen sich des Todes zu erinneren. (A Dance of Death designed and engraved by M. Rentz, with letter-press.) 52 engravings. Fol. Passau, 1753. B.M.

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Part II. 4. Portrait of Ulric Varnbüler, of 1522; 5. The Holy Trinity, of 1511; 6. The large Pillar with the Satyr, of 1517. 4 plates. The original woodcuts are in the Royal Print Collection at Berlin.

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ebnen vnnd gantzen corporen. Fol. (Without the printer's name.) Nürnberg, 1525. S.K.
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Fol. Nürnberg, Formschneyder, 1538. S.K.
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To this should be added:—Eyn schön nützlich buchtens der Kunst des Messens (Perspectiva zu latin genant), by Jérome Rodler. A work specially intended to illustrate Albert Dürer. Plates (Nürnberg ?) 1531.

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Fol. Nürnberg, 1538.
Fol. Arnheim, 1603.
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With lithographs. 8vo. Berlin, 1823.

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DUERER (Albrecht).—Hieriñ sind begriffen vier Bücher von menschlicher Proportion, durch Albrechten Dürer von Nürenberg erfunden und beschriben, zu nutz allen denen, so zu diser Künst lieb tragen. Woodcuts. 1st edition. Small fol. (Nürenberg), 1528. S.K.
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Italian translation:—Della simmetria de i corpi humani.....libri quattro tradotti da Gi. P. Gallucci, ed accresciuti del quinto libro. With woodcuts. Fol. Venezia, Nicolini, 1591. B.M.
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DUERER (Albrecht).—Opera Alb. Dureri das ist alle Bücher Albr. Dürers. Fol. Arnhem, Janssen, 1604.
Comprehending his treatises on measures, on proportion, and on fortification.

DUERER (Albrecht).— Die Proportionslehre Dürer's nach ihren wesentlichen Bestimmungen in übersichtlicher Darstellung, von J. J. Trost. 19 pp., with 2 tables and 2 plates. 4to. Wien, 1859. S.K.

DUERER (Albrecht). — Albert Durer revived; or, a book of drawing, limning, washing or colouring of maps and prints, and the art of painting, with the names and mixtures of colours used by the picture-drawers; with directions how to lay and paint pictures upon glass. Small fol. London, c. 1680. S.K.
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In a complete copy there ought to be found between pages 108 and 109 a leaf with the signature P 3, after page 147 a leaf with the signature *u 5, after p. 278 five unnumbered leaves, and after p. 325 also five unnumbered leaves.

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ENGLAND (Thomas R.).—A short Memoir of an Antique Medal, bearing on one side the representation of the Head of Christ, and on the other, a curious Hebrew Inscription, lately found at Friar's Walk, near the city of Cork; .....containing some letters and observations.....on the subject, etc. 58 pp. With 1 engraving. 8vo. London, 1819. B.M.

ENGLEFIELD (Sir Henry Charles, Bart.).—A Walk through Southampton. 8vo. Southampton, 1801.
2nd edit. 8vo. Southampton, 1803. Lon. Lib.
Another edition, with 12 plates and 5 woodcuts. 8vo. Southampton, 1805.

ENGLEFIELD (Sir Henry Charles).—Observations on Reading Abbey. 1 plate. In "Archæologia," vol. vi.

ENGLEFIELD (Sir Henry Charles).—Observations on the ancient Buildings at York. The same.

ENGLEFIELD (Sir Henry Charles).—Account of Antiquities discovered at Bath, 1790. The same, vol. x.

ENGLEFIELD (Sir Henry Charles).—Additions to Mr. King's account of Lincoln Castle. 2 plates. The same, vol. vi.

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ENGLEEIELD (Sir Henry Charles).—Description of the additional plates of St. Stephen's Chapel. Some Account of the collegiate chapel of St. Stephen, etc. (Fol. London, 1795.) S.K.

ENGLEFIELD (Sir Henry Charles).—Some Account of the Cathedral Church of Gloucester. (By Sir H. C. E.) (Fol. London, 1809.) S.K.

ENGLEFIELD (Sir Henry Charles).—Some Account of the Cathedral Church of Exeter, etc. (Edited by Sir H. C. E.) (Fol. London, 1797, &c.) S.K.

ENGLEFIELD (Sir Henry Charles).—Some Account of the Cathedral Church of Durham. (Fol. London, 1801.) S.K.

ENGLEFIELD (Sir Henry Charles).—Some Account of the Abbey Church of St. Alban. (Edited by Sir H. C. E.) (Fol. London, 1813.) S.K.

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ENGLEFIELD (Sir Henry Charles).—See Moses (Henry).—Englefield vases. 8vo. and 4to. 1819.

ENGLEHEART (Gardner D.).—Journal of the Progress of H.R.H. the Prince of Wales

through British North America; and his visit to the United States.....1860. 67 lithographs. 8vo. (London, 1860.) B.M.

ENGLISH ANTICK.—The Picture of an English Antick, with a list of his ridiculous habits and apish gestures. S. sh. fol. (London, Nov. 18, 1646.) B.M.

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ENGLISH TOPOGRAPHER, &c. 8vo. 1720. See ENGLAND.

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ENGLISHMAN'S (An) SKETCHBOOK, or Letters from New York. 12mo. New York, 1828. Athen.

ENGMANN (MARCUS ANTONIUS). — Beschreibung deren Illuminationen und Freuden-Feuern, welche dem.....Herrn Friderich Carl..... erwählten Bischoffen zu Würtzburg.....zu..... Glückurinschung in.....Würtzburg.....seynd angezündet und vorgestellet worden; in der Eylge-sammlet, Kürtzlich verfasset, und zum Druck gefertiget von M. A. E. Fol. (Würtzburg, 1729.) B.M.

ENGRAMELLE (R. P.).—Papillons d'Europe peints d'apres Nature par M. Ernst. 5 vols. 4to. Paris, 1779. B.M.

ENGRAVERS.—A Chronological Series of Engravers, from the invention of the art to the beginning of the present century. 12mo. Cambridge, 1770. S.K.

ENGRAVERS.—The Rules, Orders, and Regulations of the Society of Engravers, instituted at London, 1802. London, 1804. B.M.

ENGRAVERS.—Lives and Works of. See BAVEREL (J. P., l'Abbé). Notices sur les Graveurs, etc. 2 vols. 8vo. 1807.

ENGRAVERS, LINE.—Lives of. See BALDINUCCI (Filippo). Cominciamento, e Progresso dell' Arte, etc. 4to. 1686.

ENGRAVERS, MODERN GEM. — Memoirs of. See GIULIANELI (Andrea Pietro). Memorie degli Intagliatori moderni, &c. 4to. 1753.

ENGRAVING.—Sculptura Historico-Technica: or the History and Art of Ingraving (sic). Extracted from Baldinucci, Florent le Comte, Faithorne, the Abcedario Pittorico, and other Authors. 12mo. London, 1747. S.K.
4th edition. 12mo. London, 1770. S.K.

ENGRAVING.—A History of the Art of Engraving in Mezzotinto, from its origin to the present times, including an account of the works of the earliest Artists. 8vo. Winchester, 1786. B.M.

ENGRAVING. — "Engraved on Steel." From "All the Year Round," October 27, 1866. S.K.

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ENGRAVINGS.—A Collection of Engravings from pictures, &c., by Rubens, Raphael, Titian, the Roman School, and other masters. 7 vols. Fol. (Not published.) S.K.

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ENGRAVINGS from the Pictures of the National Gallery. London, 1831–37. 4to. B.M.

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ENGUIDANOS (JOSEF LOPEZ).—Coleccion de vaciados de estatuas antiguas que pasée la Real Academia.....de Madrid dibuxadas y grabadas por J. L. E. 66 outline plates. 4to. Madrid, 1794. B.M.

ENNEN (LEONARD).—Uber den Geburtsort des P. P. Rubens, mit Beilagen. 81 pp. 8vo. Köln, 1861. B.M.

ENNERY (MICHELET D').—Catalogue des médailles.....4to. 1788, &c. See CATALOGUES.

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ENS (GASPAR).—Deliciarum Germaniæ tam Superioris quam Inferioris index; simul et viatorius, indicans itinera ex Augusta Vindelicorum ad omnes civitates et oppida tam in Superiori quam in Inferiori Germania. 8vo. Coloniæ, 1609. Bodl.

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ENTICK (John).—A new and accurate History and Survey of London, Westminster, Southwark, and places adjacent, etc. 4 vols. With plates. 8vo. London, 1766. B.M.

ENTZELT (Christoph).—Chronicon oder kurtze einfeltige vorzeichnus, darinne begriffen, wer die Alte Marck, und nechste Lender darbey sind der Sindfluth bewonet hat, auch anfang und ursach der Marck zu Brandenburg.....auch ankunfft, stamme und kerkommen, aller Margyraven zu Brandenburg, etc. 4to. Magdeburg, 1579. B.M.

ENVIL.—See Hagley. A Description of Hagley, Envil, and the Leasowes, etc. 8vo. (1800?).

ENZENBERG (Franz, Count von).—Beleuchtung der neuesten Reise durch Oesterreich ob und unter der Ens, Salzburg, Berchtesgaden, Kärnthen, und Steyermark, in statistischer, geographischer, naturhistorischer, ökonomischer, geschichtlicher, und pittoresker Hinsicht unternommen von Dr. F. Sartori. Ein wesentlicher Nachtrag zu dieser Reisebeschreibung mit einziger Hinsicht auf Kärnthen. (With dedicatory preface, by F. von Ulm.) 8vo. Klagenfurt, 1812. B.M.

EŌTHEN.—Eōthen; or, Traces of Travel, brought Home from the East. (By A. W. Kinglake.) 8vo. London, 1844. B.M.

ÉPELLET. — Palais de Justice de Boulogne-sur-Mer. Fol. Boulogne, 1853. B. Arch.

EPHEMERIDES. — Illustrated Calendars of various kinds, published in England, France, Germany, and other Countries:—

EPHEMERIDES.—(A Calendar of Ecclesiastical Terms, Festivals, etc.) (London? 1542?). B.M.

A small roll printed on one long vellum slip, adorned with emblematical figures of the months. At the end is a brief chronological table, one item of which is (A)b incarnaciōe dñi I (1542.) Heads of the Saints.

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EPHEMERIDES. — The Illuminated Calendar and Home Diary for 1845–(46). (On Bristol board.) 4to. London (1844–45). B.M.

EPHEMERIDES.—The Comic Almanack for 1848(–50). Edited by H. Mayhew, and illustrated by G. Cruikshank. 12mo. London (1847–49). B.M.

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EPHEMERIDES. — Ward's Evangelical Almanac for ..... 1859 (etc.), containing a Calendar, with Scripture texts and...illustrations. (Key to the Photograph: "A Cloud of Witnesses.") Photogr. portraits. 12mo. London (1858, etc.). In progress. B.M.

EPHEMERIDES.—The Christian Cabinet Illustrated Almanack for 1860.....containing..... Portraits and Biographies of distinguished Divines, etc. 8vo. London (1860, etc.). In progress. B.M.

EPHEMERIDES.—See Severn (W.). The Golden Calendar. Fol. (1865.)

EPHEMERIDES.— The Calendar of the Prayer-Book, illustrated. With an appendix of the chief Christian emblems, from early and mediaeval monuments. 12mo. Oxford and London, 1866. S.K.

Another edition. 12mo. 1867. S.K.

EPHEMERIDES.—Norton's Literary Almanack.....for 1852; containing important literary information, etc. (on American Libraries). 12mo. New York, 1852. B.M.

Continued as "Norton's Literary Register, etc."

EPHEMERIDES, Compost. — Cy est le compost et Kalēdrier des bergers nouuellement refait et autrement composé que nestoit par avant. Gothic letter. With woodcuts. 90 leaves. With the signatures A. N. Fol. Paris, Guiot Marchant, M.cccc.iiiixx et viii.

The oldest known edition. There is a copy on vellum in the Royal library at Paris of another edition, without place or date, in folio. Several editions, without date, about the same year, with woodcuts.

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EPHEMERIDES, Compost. — Icy est le compost et kalēdrier des bergiers nouvellement et autremēt compose que nestoit par avant. Ou quel sont adioustez plusieurs nouvelletes.....Et enseigne les jours.....des lunes nouvelles et des eclipses. La science salutaire des bergiers.....Larbre des vices, Larbre des vertus : et la tour de sapiēce figuree, ensemble la phisique et regime desante diceulx bergiers.....Leur astrologie des signes estoilles, etc. Et plusieurs choses exquises et difficiles a congnoistre. Fine cuts. Fol. Guy Marchant, Paris, 1500. B.M.

Other editions :—

With Gothic letter and woodcuts. Fol. Genève, 1500.

8vo. Paris, Gaspard Philippe (1500).

With Gothic letters and woodcuts. 4to. Lyon, Huguetan, 1802.

EPHEMERIDES, Compost. — S'ensuyt le grant kalendrier et compost des bergiers compose par le Bergier de la grāt montaigne, leql traicte touchāt les cours des planettes, etc. (tout aultrement composé quil nestoit au paravant. Auquel ont este adjoustees plusieurs nouvelles augmētacions). 4to. Paris, 1505. B.M.

Other editions :—

Gothic letter and woodcuts. 4to. Lyon, Claude Nourry, 1508.

G. L. and woodcuts. Fol. Lyon, 1510.

G. L. and woodcuts. Fol. Troyes, Nicolas le Rouge, 1510.

G. L. and woodcuts. Fol. Lyon, Cl. Nourry, 1513.

Le Compost et Kalendrier des bergiers, auquel sont adjoustees plusieurs augmentations et histoires curieuses. Gothic letter and woodcuts. 4to. Paris, Guil. Nyverd. n.d.

Le Grant Kalendieer (sic) et compost des bergiers compose par le bergier de la grant montaigne. Auquel sont adiustez plusieurs nouuelles figures et tables, &c. Gothic letter and woodcuts. 4to. Paris, n.d. (1516).

Another edition. 4to. Lyon, 1524.

EPHEMERIDES, Compost.—Le grant kalendrier et cōpost des Bergiers, avecq leur Astrologie, et plusieurs aultres choses. Imprimé nouvellemēt, etc. (Many woodcuts.) Fol. Nicholas le Rouge, Troyes, 1529. B.M.

EPHEMERIDES, Compost. — Le grand calendier et compost des bergiers : cōpose par le bergier de la grand montaigne. Auquel sont adiousteez plusieurs nouvelles figures et tables, etc. Woodcuts. 4to. Lyon, 1551. B.M.

This calendar has been frequently reprinted at Lyons and Troyes.

English translation :—The Kalendar of Shyppars translatyt of franch in englysh. Gothic letter and woodcuts. Fol. Paris, 1503.

There are several interesting editions of this translation printed in England.

EPHEMERIDES, Compost. — The Shepheards Kalender. Here beginneth the Kalender of Shepheards (drawne out of French into English. By R. Copland). Newly augmented and corrected. Fol. G. Elde, London, 1604. B.M.

EPHEMERIDES.—Le grand Guidon, et Trésor Journalier des Astres, pour le cours des temps et diverses saisons de l'année ; contenant l'usage avec les tables pour sçavoir trouver.....les festes mobiles.....aussi les tables d'Horlogéographie, par J. Oursel. Curious woodcuts. 4to. Rouen, 1680. B.M.

EPHEMERIDES. — Almanach des Gourmands.....Première année.....Quatrième édition ...augmentée. 12mo. Paris, 1810. B.M.

EPHEMERIDES. — Le Bon Jardinier. Traité de la composition et de l'ornement des jardins. Ouvrage faisant suite à l'Almanach du Bon Jardinier. Troisième édition entièrement refondue, par M. Boitard. Plates. Oblong 4to. Paris, 1825. B.M.

EPHEMERIDES.—(A German Almanack.) End. Also ist begriffen Küntzlich dis Kalanders nutz und tuglichait nach meinem slechte tewtsche und chlainem vermugen. Magister Johann von Kunsperck (i.e. J. Müller, Regiomontanus). 4to. (Jo. Müller, Regiomontanus Nuremberg, 1474 ?). B.M.

A block-book, 28 leaves, without title-page or pagination, followed by two leaves containing plates of mathematical instruments, etc. ; also a plate, illustrating the supposed influence of the zodiacal signs on the human body.

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cuts. Fol. Gedrückt durch Hans Faust. (Marburg ? 1538.) B.M.

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EPHEMERIDES.—Calendarium naturale magicum, perpetuum profundissimam rerum secretissimarum contemplationem totiusque philosophiæ cognitionem complectens. (By T. Brake.) Reprinted, with additional matter by J. B. Grossschedel von Aicha. Woodcuts. Fol. (Frankfort-on-the-Main, 1620 ?). B.M.

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Plates (head-dresses). In progress.

EPHEMERIDES.—Calendarium anni millesimi quadringentesimi undecimi ex laminis ligneis perantiquis.....arte Lithographiæ.....descriptam ; edidit C. Erenbert L. B. de Moll. 4to. Monachii, 1814. B.M.

EPHEMERIDES. — Deutscher Regenten-Almanach auf das Jahr 1825–(29). Historisch biographische Gallerie der jetzt regierenden hohen Häupter (Erster Jahrgang) herausgegeben von H. F. Rumpf (2–4 Jahrgänge herausgegeben von B. F. Voigt). 4 vols. 8vo. Ilmenau (1824–28). B.M.

EPHEMERIDES. — Deutscher Volks-Kalender.....herausgegeben von F. W. Gabitz. (Jahrbuch des Nützlichen und Unterhaltenden, etc.) Woodcuts. 8vo. Berlin uud Königsberg in der Neumark, 1835, etc. B.M.

EPHEMERIDES.—Kalender auf das Jahr 1842(–44). Herausgegeben von F. B. W. Hermann. Plates of Seasons. 4to. München, 1841–43. B.M.

EPHEMERIDES.—Nederlandsche Muzen Almanak (Algemeene Inhoud.....van 1819 tot en met 1833). 30 vols. Plates. 16mo. and 8vo. Rotterdam, Amsterdam, 1819–47.

Continued under the title of Vergeet mij niet, Muzen Almanak 1848, etc. 8vo. Amsterdam, 1848, etc. B.M.

EPHEMERIDES.—Holland. Almanak... Uitgegeven door Mr. J. van Lennep. Plates. 8vo. Amsterdam, 1849, etc. In progress. B.M.

EPHEMERIDES.—Aureus hic liber est : non est preciosior ulla Gēma kalendario: quod docet istud opus. Aureus hic numerus: lune: solisqz labores Monstrantur facile: cunctaqz signa poli: Quotqz sub hoc libro terre per longa regantur Tempora: quisqz dies : mensis : et annus erit. Scitur in instanti quecumqz sit hora diei. Hunc emat astrologus qui velit esse cito. Hoc Joannes opus regio de monte probatum Composuit, etc. (With woodcuts.) 4to. B. pictor..., P. loslein..., E. ratdolt (Venice), 1476. B.M.

EPHEMERIDES.—Begin. L' allegro Trionfo della Prima Vera. (Almanack from 1550 to 1560.) Ital. & Lat. Fol. Apud Jo. Osthaus (Venice), 1550. B.M.

In four sheets, each headed by a symbolical engraving. Printed in three columns, with engraved borders and stanzas in ottava rima, descriptive of the twelve months.

EPHEMERIDES. — Encyclopædical and economical Calendar and a complete Christian Almanac, collected and edited by A. K. (In Russian.) 8vo. Kharkov, 1821.

EPHEMERIDES.—A memorandum book. For the year 1843. (With plates.) In Russian. 16mo. S. Petersburg (1843, etc.). In progress. B.M.

EPHEMERIDES.—Reportorio de tiẽpos... .....vã añadidas muchas cosas de agricultura. Por un religioso dela ordẽ del.....Sant Bernardo..... (Ordenado por adiciones en el Lunario, hecho por A. de Li.) 8vo. Sevilla, 1575. B.M.

EPHEMERIDES.—Guia de Forasteros en Madrid, para el año de 1844, (45, 1855–57, 60, etc.). 16mo. and 8vo. Madrid (1844, etc.) In progress. B.M.

EPHEMERIDES.—For other examples of early calendars, etc. having plates of the seasons, zodiacs, contemporaneous historical events, or portraits, on single sheets, the reader should consult the Catalogues of the British Museum Library.

EPIGRAMMATA antiquæ urbis (collegit Jac. Mazochius). Woodcuts. Fol. Romæ, Jac. Mazochius, 1521.

EPIMETHEUS (Franciscus) pseud. — Pandora ; das ist, die edelste Gab Gottes, oder der werde und heilsame Stein der Weysen, mit welchem die alten Philosophie, auch Theophrastus Paracelsus, die unvollkommene Metallen durch gewalt des Fewrs verbessert, etc. (Edited by H. Reusner.) Woodcuts. 8vo. Basel, 1588. B.M.

EPINAL, Museum. — Notice des objets exposés au Musée du Département des Vosges. (25 tableaux donnés par M. Le Duc de Choiseul.) 12mo. Epinal, 1829.

EPINAT (Fleury).— Biographie des Artistes Lyonnais. F. E. peintre par Aimé Vingtrinier. 32mo. Lyon, 1854.

EPIPHANIUS, Saint. Bishop of Constantia (or Salamis), in Cyprus.—Του ἁγιου Πατρος, κ.τ.λ. Sancti Patris nostri Epiphanii, Episcopi Con-

stantiæ Cypri, ad Physiologum. Eiusdem in die festo Palmarum sermo. D. Consali Ponce de Leon Hispalensis, S. D. N. Sixti V. Cubicularii secreti, interpretis & scholiastæ bimestre otium. Portrait and 25 copper-plates. 12mo. Antverpiæ, ex Officina Christophori Plantini, Architypographi Regii. 1588. S.K.

EPISCOPIUS, (J.).—Paradigmata graphices variorum artificum ex formis N, Visscher. Fol. Hagæ Com., 1671.

1 title-plate, 3 printed letters, and 57 leaves of plates.

EPITHALAMIA, exoticis linguis reddita. (on 2nd p.) In nuptiis.....Car. Emman. Ferdinandi, Subalpinæ Galliæ principis, et Mariæ Adelaidis Clotildis.....epithalamia. Vignettes engraved at the head of each page. Fol. Parma, 1775.

EPP (F.).—Schilderungen aus Ostindiens Archipel. 8vo. Heidelberg, 1841. B.M.

Another edition. 8vo. Heidelberg, 1852.

EPSOM.—Some particulars relating to the History of Epsom, compiled from the best authorities; containing a succinct and interesting description of the origin of horse racing, and of Epsom Races, with an account of the mineral waters, and the two celebrated palaces of Durdans and Nonsuch, &c., to which is added an appendix, containing a botanical survey of the neighbourhood. With 6 plates. By an Inhabitant. 8vo. Epsom, 1825. S.K.

EPAILLY (Hippolyte). — Notice sur l'Église Saint-Bernard de Romans. 8vo. Valence, 1839.

EQUICOLA (Mario). — Instituzioni al comporre in ogni sorte di rima della lingua volgare, con uno eruditissimo discorso della Pittura, e con molte secrete allegorie circa le Muse, e la Poesia. 4to. Milano, 1541. B.M.

2nd edition. 4to. Venezia, 1555.

ERACLIUS.—De Coloribus et Artibus Romanorum Lib. i.-iii. Lat. and Eng. See Merrifield (Mrs. M. P.). Original Treatises.....on the Arts of Painting, etc. Vol. i. 8vo. 1849.

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German translation, by Johannes Pauli. 115 woodcuts. Fol. Strassburg, 1520. S.K.

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die Maria vffgestiegen ist, vnd ganz von den vier leuwengeschrei, auch von den wannen Kromet der Kauflüt, &c. (The woodcuts are by H. F., which is thought to be Hans Furtenbach.) Fol. Strassburg, 1517.

GEYLER VON KAISERSBERG (JOHANNES).—Das Buch der Sündem des Munds (und 23 Predigten von dem Baum des ewigen Lebens). Woodcuts. Fol. Strassburg, 1518.

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Another edition. Woodcuts. The "Nativity," by Hans Schäuflein; the majority by the Master "H. F." Fol. Strassburg, 1527.

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Terrena exurgunt cœlestibus insita causis :
Regina cadunt celeri luxuriante die.

End. Fundationis hospitalis magni Mediolani itẽ reformationis morem aliorum xenodochiorũ ei annexorum ; aliorum quoque cœlestis misericordiæ ad Mediolanensis inspiæ atque ægritudinũ sublevationem opus, etc. (Edited by A. Gilinus.) 4to. Jacobus Ferrarius, Mediolani, 1508. B.M.

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Part 5 was originally intended to serve as an introduction to the whole work, and the title-page bears, "Physique Générale et Rélation Historique du Voyage. Premier volume." All the works in Part 6 are on large paper, folio, with plates.

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